2007.04 / issue.02 / www.thedose.info

STYLE. MUSIC. TECH. TWEAKED.

PROMOTING UNDERGROUND & CYBERCULTURE.

THE DOSE

To those with an open mind.



EMILIE AUTUMN:
UNLACED & TRIUMPHANT!

MICK MERCER:
GOTH WORDS OF WISDOM!

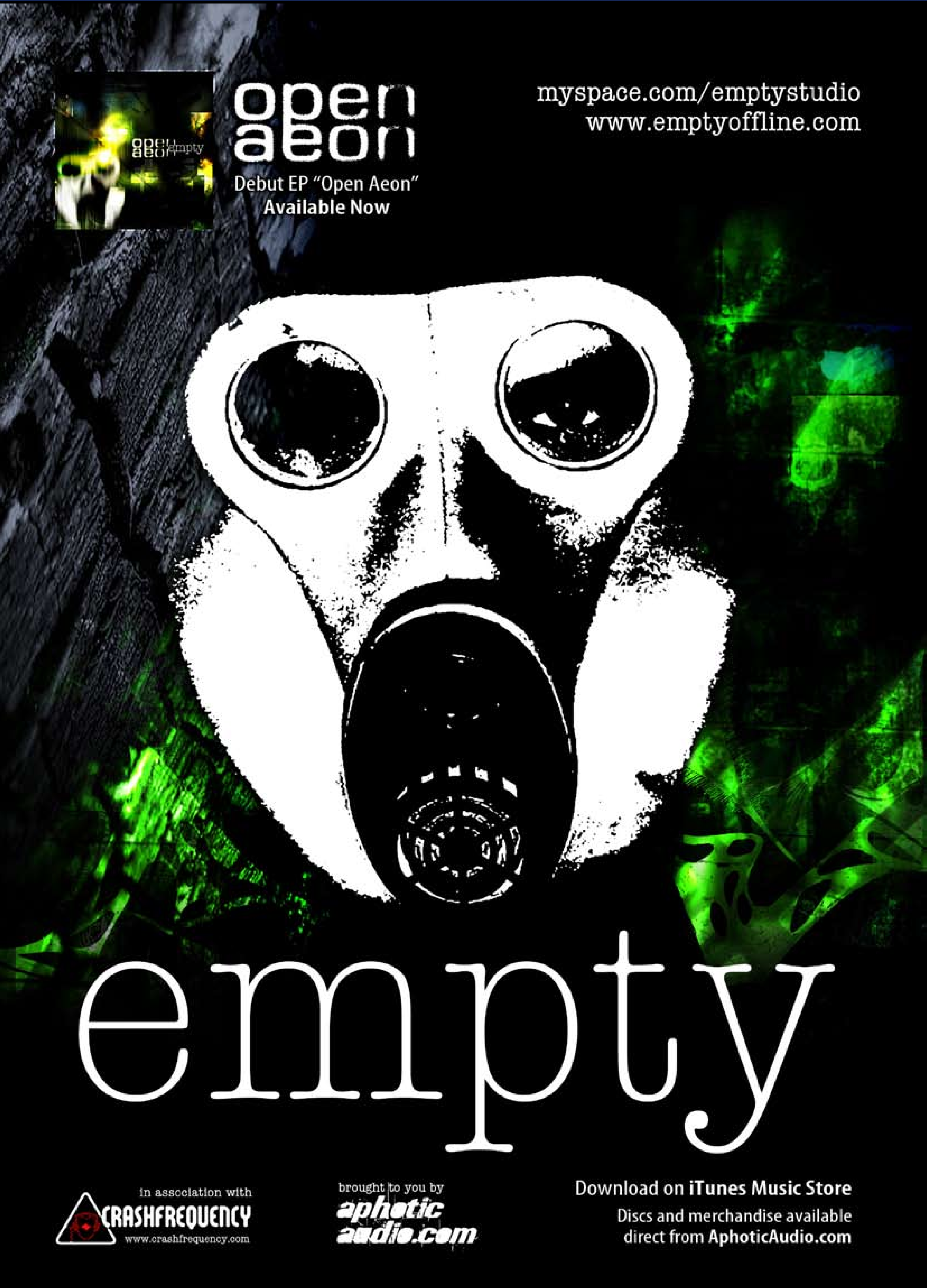
GETTING LOST IN THE TORTURE GARDEN

INSIDE OUR UK FEATURE: The photo tour of REGIS HERTRICH, the world-class TORTURE GARDEN and also: JUNO REACTOR, MOTH COMPLEX, NEW PROJECT, PITCHSHIFTER and FREEKSTAR!

THE UN-AVALON ONES: ANIMAL ALPHA, CELLDWELLER, DARK SOHO, DJ DAY-MÁR, IN STRICT CONFIDENCE, NEO, PROTECTION, SIVA SIX, THE BIRTHDAY MASSACRE, VEQTOR

DJ DAY-MÁR

FROM GABBER TO GOTH


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INSIDE OUR LONDON FEATURE:

THE TORTURE GARDEN & LONDON VENUE PHOTO GUIDE WITH REGIS HERTRICH

JUNO REACTOR
FACE TO FACE WITH THE MOST PROMINENT PSYCHEDELIC ELECTRO ARTISTS TODAY!

PITCHSHIFTER
INDUSTRIAL METAL AT ITS BEST AND LOUDEST. GENIUS, SHUTDOWN!

FREEKSTAR
WHEN POPPUNK ACTUALLY GETS GOOD. SEND'EM SOME SUPPORT!

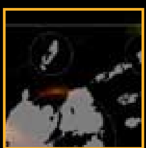
MOTH COMPLEX
GIRLIE SHOEGAZING ELECTRO ROCK FROM DUBLIN!

MICK MERCER
THE VERY GREATEST LIVING HISTORIAN OF ALL THINGS GOTHIC!

NEW PROJECT
CATCHING UP ON THE LIFE OF SYDNEY CYBERPUNK ROCKERS!



ALSO ON THE MENU



THE DYING LABELS

IT'S A BAD DAY FOR OUR DEAR REVIEWER GOD WHEN LABELS CEASE FUNCTIONING. AND WHEN HE HAS A DAY LIKE THAT, HIS MARKETING CAREER JUST MAKES HIM FLIP AND WRITE A LENGTHY ARTICLE ON ISSUES. WORTH READING.

CD REVIEWS



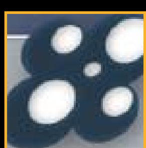
FROM SYNTHPOP THROUGH GOTHIC TO VISUAL KEI, WE BROWSE THROUGH OUR MAILBOXES AND RAISE OUR VOICES.



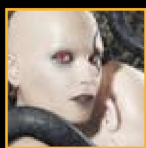
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OUR INTERVIEWS

ANIMAL ALPHA (NO), CELLDWELLER (USA), DARK SOHO (ISR), DJ DAY-MÁR (NL), EMILIE AUTUMN (US), IN STRICT CONFIDENCE (D), NEO (HUN), PROTECTION (USA), SIVA SIX (GR), THE BIRTHDAY MASSACRE (CAN), VEQTOR (SWE)



SHOWCASING

BESPA KUMAMERO, COO:YA, DJ KHIMAIRA, HEAD PHONES PRESIDENT, HIMAWARI

somethingto listento.com

SOMETHING TO LISTEN TO - ONE OF THE GREATEST NEW LABELS IN ENGLAND
(PAST AND PRESENT)

THE LABEL FOUNDED IN 2003 BY LEGENDARY CULT PRODUCER JOHN FRYER
A SMALL BUT TRULY CARING LABEL. IT ENCOURAGES ITS ARTISTS TO STAY
TRUE TO THEMSELVES AND TO DEVELOP FURTHER THEIR VERY OWN IDENTITY
(FABIENNE TARTARIN, LA MAGIC BOX)



EVERYTHING ON BLACK - STAIN (WWW.MYSPACE.COM/EVERYTHINGONBLACK)

MIGHT AS WELL SLAP A BIG FAT STICKER ON THE FRONT OF THIS CD THAT READS "COMMERCIAL GOLD" (ROCKSOUND) THIS IS QUALITY POP-ROCK WITH NO LOOSE ENDS AND NO BAD SONGS. THESE GUYS SHOULD BE HUGE (PAST AND PRESENT) TERRIFIC POP SONGS THAT ARE MEMORABLE NUMBERS THAT DARKLY PLEASES (SMOTHER.NET - EDITOR'S PICK)



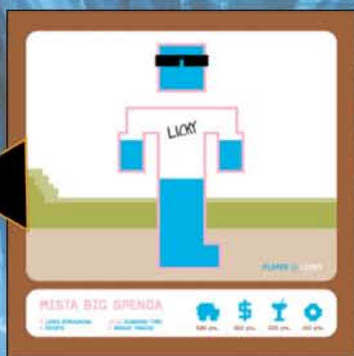
COLT - THESE THINGS CAN'T HURT YOU NOW SO THROW THEM IN THE FIRE (WWW.MYSPACE.COM/COLTMUSICUK)

THIS IS A BEAUTIFUL CAR CRASH OF AN ALBUM (ROCKSOUND) WEIRD, UNSETTLING & WONDERFULLY UNIQUE FOR IT (ZERO) LIKE WAVING & DROWNING AT THE SAME TIME - A BREATHTAKINGLY DELICATE, BEAUTIFUL, PERSONAL, SPECIAL ALBUM .(ORGAN)



SUNDEALERS - TEARS LOVE RELIGION (WWW.MYSPACE.COM/SUNDEALERS)

THANK FUCK FOR BANDS THAT DON'T WANT TO BE NINE INCH NAILS. THIS GERMAN FIVE-PIECE ARE DEFINED BY A RAZOR-SHARP SOUND THAT ACCENTUATES EVERY NUANCE OF EVERY SONG. SUNDEALERS DESERVE TO BE FUCKIN' HUGE (ROCKSOUND) SUNDEALERS CLAIM TO PLAY THE 'HOTTEST ROCK EXPORTED FROM GERMANY SINCE RAMMSTEIN' AND I TOTALLY AGREE. I ALSO LIKE THIS BAND MORE THAN RAMMSTEIN. (PAST AND PRESENT)



LICKY - PRESS FIRE TO CONTINUE (WWW.MYSPACE.COM/ILOVELICKY)

DUO LIPS AND SACKY HAVE ESCAPED FROM THE NEW YORK UNDERGROUND SCENE ARMED WITH THEIR IRONIC JOYFUL FUSION OF THE RAMONES PUNK ROCK AND FISCHERSPOONER ELECTRONIC/PUNKSOUND CLASH THAT DARES TO SAY WHAT WE DON'T (ROCKSOUND) PRESENTING THE FOUL-MOUTHED, HYPERACTIVE CHILDREN OF FISCHERSPOONER (SUBBA-CULTCHA)

THE DOSE

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Check THE DOSE website at
www.thedose.info

By LD50, Budapest (EU)

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Send us promos for review.
We love getting CDs, DVDs, books, comics, money and designer goodies.
And feedback.

Ceci n'est pas une pipe, ceci n'est pas le London issue.

Earthlings, your patience has been fantastic. We've strayed on the path of Flagship Studios and iD software, the one that says "when it's done" - and that path usually disconnects the end from the beginning. Consequently we ended up with an issue that we fucking loved making but ended up with lots of compromises, "that we're going to cover later" emails, lots of weird after-shift hours and some 100+ pages that didn't resemble the issue we imagined originally.

But, regardless of the fact that we're not giving our Anglophone readers a mayhem of new information, it was fun doing and it has a few things about London. It was also fun doing an interview with the god of classical goa trance, Juno Reactor, thinking back that it was the Beyond the Infinite album I've been listening to while going to school, every single morning. We also have Mick Mercer speaking to us, a man of great wisdom of Goths - and a very kind fellow indeed.

I'd also like to stop for a second and thank you for your emails. The Dose, in its present state, is nothing more than a subcultural media experiment and we're still looking for possibilities to team up with a publisher company and make it into an enterprise. Everyone thinks it has a future and noone dares investing in it. But lots of people don't realize it and keep sending me emails asking about where they could actually buy a print copy, because downloading it is one thing, but they want to have it on fucking paper and want to show it to their friends to see and touch.

These are emails that keep me grinning all day. I also want more of them.

I also want to express my whole-hearted gratitude to John Fryer and Regis Hertrich, whose contribution made our mag stand on its own firm and strong. You should be aware of these guys.

I hope you really gonna love what we compiled up for you. If you think you can write us reviews, shoot photos, add extra content, introduce your works to the public, be our eyes, ears or various sexual organs, contact us. We love the feedback and at this stage it's really the feedback that keeps us going.

We'd also love to be contacted by people with serious intentions about releasing The Dose to the public and giving us lots of money and extra shifts to do it in nice offices where we can do hilariously naughty things, kungfu things and Japanese food things, when we're not scrutinizing subcultures and bands in various countries.

You should also be aware that when I upload this Issue Two on our servers and say "it's done", I gonna stuff myself up until the eyeballs with ginseng, gingko biloba, nan bao, Viagra and other legal shit that makes me look like a six-years old with a permanent erection and then head out to the streets and provoke a serious amount of bar fights with Sumo wrestlers. As a matter of fact, I also gonna win.

THIS ZINE WAS DESIGNED FOR PRINT.
USING THE facing-continuous LAYOUT IS RECOMMENDED.



WELCOME TO ISSUE TWO.

THE MAG IS DEDICATED TO FUSION, MERIT AND THEN SOME BRAVADO AS WELL. WE LEFT OUT MAJOR PLAYERS OF THE UK SCENE AND PLEASE ATTRIBUTE THAT TO OUR SECRET PLANS ABOUT REFORMING THE DOSE.

IN THE MEANWHILE, LET US SHOW OUR YOUNGER READERS SOME PEOPLE WHOSE THOUGHTS ARE WORTH HEARING AND YOUNGER CONTESTANTS TO WHOM A GOOD FEEDBACK AND CONTRIBUTIONS WOULD MEAN THE WORLD.

IN A SENSE THIS IS LONDON. WHERE ANYTHING IS POSSIBLE.

TORTURE GARDEN

WWW.MYSPACE.COM/TORTUREGARDEN
WWW.TORTUREGARDEN.COM

WHEN IT COMES TO FETISH AND EXPRESSION THROUGH VARIOUS FORMS OF BDSM, HIROSHIMA STRENGTH ECCENTRICITY AND AN OPPORTUNITY TO CHECK OUT WHEN YOU'RE IN LONDON, YOUR FIRST AND LAST STOP WILL DEFINITELY BE THE TORTURE GARDEN.

OUR EAGER INQUIRIES WERE KINDLY MET BY NONE OTHER THAN DAVID, THE HEAD OF T/G.

INTERVIEW: TERYAL/LAKKSHOP.HU
PHOTO: REGIS HERTRICH







T/G AS A FASHION LABEL

How could you achieve to become a dominant BDSM fashion label?

DAVID: We'd call it Fetish * Fantasy * Fashion label, rather than BDSM. We formed Torture Garden Clothing as a label in 2002. The club had then been running for 12 years, and we had a big international name, and had pioneered radical fetish fashion at the club in fashion shows etc. We'd also had a very close connection to the latex scenes most innovative label - House of Harlot - for many years, and in 2002 their production manager / designer, and my then partner Kaisu Paakkola decided she wanted to launch her own label for TG. Her strong and original collection, combined with TG's promotion and fashion shows around the world, meant that Torture Garden Clothing quickly became ones of the world's leading latex brands.

Please describe how fashion trends are formed within such a specific circle and how do you 'control' them? Is it hard for you to offer more and more subsequent clothes to your customers?

DAVID: TG has it's own strong style and look, and regular personal themes such as militaria, medical, burlesque and oriental have been used reputedly in our imagery and clothing collections. Also the fetish scene has various fetish iconic images and fantasies that many of the designers use in their collections. Plus although trends in fetish fashion are generally outside of mainstream fashion, there are still trend changes that effect design. For example the popularity of burlesque in the last few years.

How did the British society react to this fashion culture?

DAVID: Fetish fashion has been around a long time in the UK, and fetish style has effected the mainstream since the TV show the Avengers in the 60's, Punk and Vivienne Westwood in the 70's, and the big explosion of fetish fashion innovation in the 90's. We have found that every few years fetish style is seen as in fashion, or then out of fashion in the media. They need something new to write about, and mainstream designers are inspired by fetish fashion every few years. Sometimes they take ideas from fetish designers, and then other times fetish designers take ideas from mainstream couture designers. House of Harlot has made costumes for the couture shows of Thierry Mugler and John Galliano.

How hard do you think it was for the society to accept this kind of self-expression?

DAVID: In the UK extreme street / club fashion (punk, Goths, skin heads, new romantic's etc) has a long history, and therefore fetish style of dress in clubs was just another step and another scene in the 80's. However, going to a fetish club and wearing rubber in the 80's did seem like an extreme and dangerous activity - you'd wear a big coat and take a taxi, and you wouldn't tell any straight people you were into it! But in the late 90's and in 2000, fetish sexuality and fashion is everywhere on UK TV, and it seems that everyone knows someone that goes to Torture Garden. It now seems very normal and accepted.

How about your relationship with other labels such as Skin Two or Breathless?

DAVID: Before we had our own label, we had staged fashion shows by all the scenes most innovative labels, and we still work closely with, and stage shows by the best latex designers around. Some designers make great costumes for stage shows and some make more standard commercial items for sale.

What are your plans for the future, especially the long-term ones?

DAVID: House of Harlot have now taken over the production of Torture Garden Clothing and they will produce collections for both labels. Although we will still oversee design, and both labels will retain their own individual styles. We will have a new mini collection out later in 2007, and also our first men's collection. Torture Garden is touring the world this year with guest events and fashion shows in LA, Dallas, Rome, Tokyo and South Africa so far confirmed.





T/G AS AN EVENT

Please describe your audience, the 'standard' party-face of your events. How far do they go in clothing? What are the fresh trends?

DAVID: The Torture Garden crowd is the most diverse you can imagine. But generally it mixes fetish / SM with various alternative sub cultures: body art, Goth/industrial, drag, gay, burlesque, electro freak, couture fashion etc etc. This is what makes the TG crowd the most mixed, colourful and dressed up in the world. We want a 1000 - 2000 people all exploring their own individual fantasies and being themselves and looking different.

And how far do they go in their behaviour? Are there any restrictions, rules or norms?

DAVID: Torture Garden is an extreme club, but we have to work within the law, although we bend it as far as we can. There are strict codes of conduct within the club: no touching anyone without permission etc. Generally it is the safest environment you will find (especially for women, who can dress sexually without being harassed).

What about demographic details? Which age group is the most represented one? Distribution of genders, social circles, etc.?

DAVID: The TG crowd is completely mixed from 18 to 60+ years old (prob average age is 20 - 35), very even 50/50 men / women, and a very diverse mix of backgrounds: young art / fashion students to older company directors. Generally we have more of an alternative and creative crowd, but one of the best things about the club is that it is so open minded and friendly and you could meet anyone from any background.

I'm going to visit TG for the first time. How does an 'ordinary' event look like?

We try to make every TG a special event and occasion, and alternate venues and have various themes so each one is unique. Our year is now very seasonal and attendances drop in the quiet summer months, but reach peaks of 1500 - 2600 for our biggest events of the year: TG Birthday Ball in May, Halloween, Valentines and NYE. For an event to be a real Torture Garden it has to have 3 - 6 diverse rooms, mixed music, visuals and performances. That is the concept we started with in 1990 and it is still there now. Just bigger and better!

Which music styles are represented the most?

Again, the idea of TG is to have 3 - 6 rooms, as though visiting 3 - 6 different clubs in one night. So the music is very varied from room to room.
Club Arena: Hard-on Dance, Sexy Electro House,
Dirty New School Breaks Ballroom: Electro Clash, Disco Punk, Glamour Trash, Booty, Dark Drum n Bass
Cabaret: Neo Swing, Vegas Grind, Gypsy Punk
Boudoir: Burlesque, Lounge Exotica
Dungeon: Atmospheric, Ritual, Experimental, Film Soundtracks













TORTURE.FAQ

TORTURE GARDEN IS THE WORLD'S LARGEST FETISH CLUB. EVENTS ATTRACT 800 TO 2600+ PEOPLE MONTHLY TO VARIOUS LONDON VENUES. TG IS ALSO A TOP LATEX FETISH FASHION LABEL AND A PRODUCTION / PERFORMANCE AGENCY.

HISTORY

Alan Pelling and **David Wood** formed Torture Garden as a Fetish Club in **October 1990**. Alan's background was as an alternative club promoter & DJ - new to London, and David's was a conceptual art & film graduate who had been going to fetish clubs since 1984. Together they were bored with the existing retro alternative clubs and suburban style fetish clubs. They wanted to create a new kind of radical alternative fetish club that combined progressive music, multiple environments, fashion, performance, visuals, installations, market area and more.

100 people came to the first event at the **Opera On The Green** venue in a shopping precinct in Shepherds Bush on a Thursday night, but by the 5th there were 500 and it was rammed! By this time TG had developed it's own unique crowd that combined the Alternative post Goth / Industrial, hard-core SM, Fetish Fashion and Gay & Straight scenes, with the totally new Body Art / Piercing scenes. Early shows included body ritual by Thee Temple ov Psychic Youth, experimental percussion by Zev, music by Death In June & Boyd Rice and performance by Archaos Circus. There was **no other club in the world like it!**

then been running for 12 years, and we had a big international name, and had pioneered radical fetish fashion at the club in fashion shows etc. We'd also had a very close connection to the latex scenes most innovative label - House of Harlot - for many years, and in 2002 their production manager / designer, and my then partner Kaisu Paakkola decided she wanted to launch her own label for TG. Her strong and original collection, combined with TG's promotion and fashion shows around the world, meant that Torture Garden Clothing quickly became ones of the world's leading latex brands.

WHY TORTURE GARDEN AND TG?

Torture Garden was named after the turn of the century novel by **Octave Mirbeau**, which was set in a Chinese Garden of Torture. We chose it more because of the exotic and mysterious images that it evoked, rather than the specific novel itself.

From the beginning we often shortened Torture Garden to TG, because it was shorter and didn't scare the Bank manager! But it was also a reference to an earlier TG - **Throbbing Gristle** - the seminal industrial experimentalists and founders of Psychic TV, Temple Ov Psychic Youth, Coil, Chris n Cosey etc.
TG's circle logo was literally inspired by the **back of a lorry!** Keep an eye out in France?

EVOLUTION

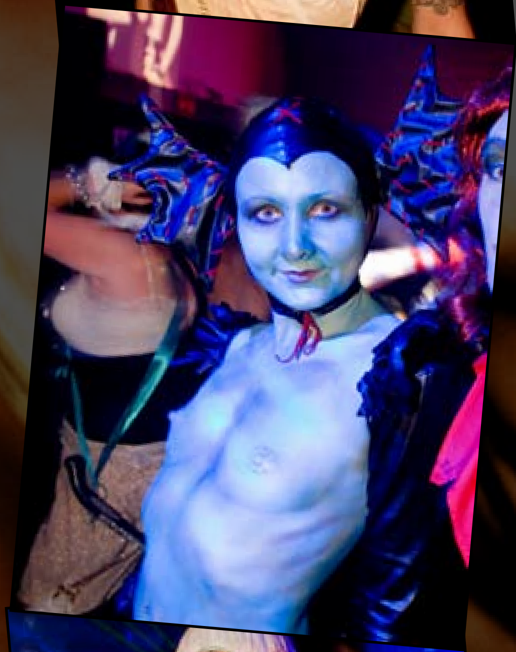
Following the Opera on the Green, TG found new long-term homes at legendary industrial factory - **The Electrowerkz** and the 4 floor **Paradise Club** (later changed to **Complex**) before celebrating it's 4th Birthday at super club - **Ministry of Sound**. As the crowd grew from 700 to 1200+ this was TG's most innovative and original period as there was an explosion of talent and creativity. Fetish was now fashionable to the mainstream, and it never looked back. Other important TG venues included the **Leisure Lounge** before it found it's most long term home at **Mass** from the late 90's until the present. In 2002 & 2003 TG celebrated its Birthday event with 2500 people at London's biggest club venue - **Brixton Academy**, and since then has sold out **SeOne** to 2600 and established it's Birthday Ball as a international weekender of 4 parties in 3 days!

ACCEPTABILITY OF FETISH

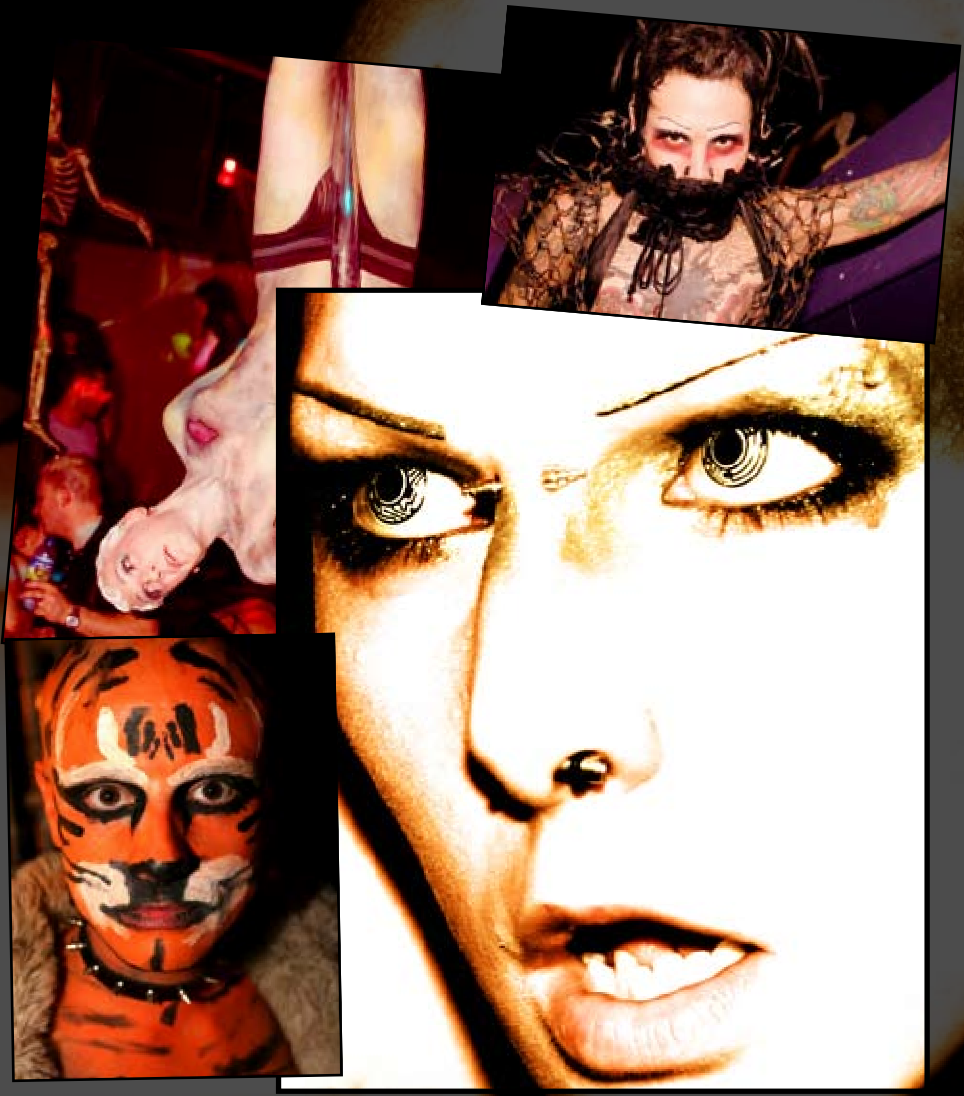
In the 80's and early 90's Fetish & SM was still taboo and very underground, and even dressing in Rubber and going to a fetish club seemed a dangerous activity. As TG's notoriety grew, so did the **'shock & scandal'** reports in the tabloids, resulting in the Police frequently forcing venues to close events in 1991 - 1993, and the shadow of the **Spanner Case** also hung over the scene during the early 90's.

However, as numbers attending grew at prestigious venues such as the Ministry of Sound, and **fetish fashion and creativity influenced the mainstream**, fetish became trendy and venues actively wanted us at their venues.









As British society opened up to sexuality in general during the late 90's, the media also changed in their attitude to fetish. From tabloid to channel 4, fetish was now generally depicted in a positive light.
In the new millennium it seems that everyone knows someone that's been to a fetish club and it's generally becoming acceptable. However, fetish and fetish clubbing is not for everyone, and we don't want just any-body at our events.

THE CROWD

TG's multi-dimensional events cater equally for a huge range of open-minded individuals from young fashionable clubber to alternative arty weirdo and burlesque cabaret fan to sophisticated SM regular. Providing something for every-body from any age group (18-60+), sexual orientation and gender. Creating an environment that accepts and encourages individualism, diversity and free self-expression.
Ultimately it is the crowd above all that generates the energy and atmosphere of an event, and the TG crowd is the most diverse, radically dressed up and cutting edge crowd in the world wide scene.
It is they who have made TG what it is.

At TG the crowd are the stars and everyone is a celebrity, but famous visitors have included Marilyn Manson, Dita Von Teese, Jean Paul Gaultier, Boy George, Courtney Love & Marc Almond. Unfortunately Adam Ant was turned away for not dressing up enough!

SHOWS & PERFORMANCE

More than anything else TG has become world renowned for its incredible & theatrical performances and fashion shows. As well as staging extreme artists that no one else would put on, or discovering future big names when they were unknown.
Dita Von Teese made her UK performance debut at TG in 1999 and all the scenes biggest names have appeared. Including:

Fashion: Torture Garden Clothing, E Garbs, De-Mask, House of Harlot, Conflicto, Inner Sanctum, Murray & Vern, Manuel Albarran, So Hip It Hurts, HW Designs, Northbound Leather & Puimond.

Music: Tiger Lillies, Avenue D, Death In June, Boyd Rice, Genitorturers, Test Dept, Minty, Lab 4, Flesh Fetish, Von Magnet, Discordinated, Noblesse Oblige & Dynamo's Rhythm Aces.

Performance: Dita Von Teese, Archaos, Ron Athey, Franko B, Divine David, Lukas Zpira, Midori, Marissa Carnesky, Masuimi Max, Porcelain Twinz, Suka Off, Psycho Cyborgs, Ryan Styles, Paloma, Scottee, Lucifire and Empress Stah.

MUSIC

As TG is a progressive clubbing concept, it's never been tied to one style of music or fashion. As our tastes changed with the times, so TG evolved, fusing fetish with whatever clubbing sub-culture we were into.
From the very beginning TG always wanted to be more than just a one room - one music club, and it's established club lands most diverse music policy, with 3 to 6 rooms currently ranging from Hard-on Dance & Electro House to Dirty Breaks & Drum n Bass; Glamour Trash & Disco Punk to Electro Clash & Booty Slut-core; Vegas Beats & Neo Swing to Lounge Exotica & Sleazy Rock n Roll; and Eastern & Ritual to Experimental & Film Soundtracks & almost anything atmospheric in the Dungeon room.

THEMED EVENTS

Many have described their first experience of entering a TG event as like stepping into another world. Like a scene from a film, a fantasy, it can be anything that you want it to be. TG events are about fantasy and role-play, and fully themed events can create a complete experience, including themed dresscode, club décor, visuals, music, performances and installations. Themes have included: Crash, Animal Love, War, Circus Side-show, Turning Japanese, Mid-Summer Nights Dream, Arabian Nights, Medical, Uniform, James Bond, Summer Beach Party, Halloween, Masque Ball, Heaven & Hell, Sci-fi, Jungle, Moulin Rouge, Carnival and Sex!

CLASSIC MOMENTS

There have been so many magical moments at TG events over the years and everyone's experience is different. Some personal favourites include: the Crash themed party which featured crashed cars in the venue and came closest to our aim of creating the total experience of stepping into a film set; the E Garbs fashion show at the Ministry of Sound in which models were transported up & down the catwalk suspended off the floor on a pulley system (some upside down!); Ron Atheys extreme body performance at TG Leisure Lounge, where the shocked security were poised to storm the stage and a famous Spanish performance artist fainted in the front row; and the Body Art - Art Kor hook hanging suspension from the ceiling of the Brixton Academy in front of 2500 people; or the Animal Love themed Valentines Ball that attracted a posse of Fur Suiters!

FETISH ETIQUETTE FOR BEGINNERS

A fetish club is an environment that **encourages the exploration of one's sexuality**, but there are also strict codes of conduct within fetish clubs. Touching anyone without permission or any form of harassment of any kind is strictly forbidden. In general fetish clubs are the safest, friendliest and most relaxed club environments. They are places where men, and especially women can **dress-up and be themselves without fear of harassment**.

DRESS CODE

The TG dress code strives to avoid narrow limitations and **encourage individual imagination and diversity**. A modern fetish club is like an adult fancy dress party and is more about **fantasy and transformation** than just rubber and leather. Also, many of the best outfits seen at TG are made by those wearing them or assembled from various second hand articles (i.e.: theatrical costume or uniforms). So if you can't afford expensive rubber or leather costumes then explore personal fantasies and use your imagination, or even try body paint! Please always remember that if your outfit wouldn't turn heads in the street - don't bother to wear it to Torture Garden. Also, many of those attending bring their outfit in a bag and get changed within the club.





TG IN THE MEDIA

As well as the fetish & underground press, TG has also been featured throughout the mainstream media, including: **The South Bank Show, Arena**, Jack Dee, The Girlie Show, Fantasy Channel, HBO, MTV etc, as well as in **Time Out, The Face, Sky Magazine, FHM, GQ, Virgin Atlantic**, Loaded, Spectator, Ministry, Wax and MixMag to name just a few.

TG PRODUCTS

TG has produced its own range of Photographic and Art Books - **Torture Garden Body Shocks to Cybersex & Body Probe**, various **DJ CD's**, **TG Cybersex Video**, **Torture Garden X DVD** and **T-shirts**, which have worldwide distribution in major stores such as Tower, Virgin, HMV, Books Etc and Dillons.

TORTURE GARDEN ON TOUR

As London is the world's capital for fetish clubbing and Torture Garden is the worlds largest and most famous fetish club, the TG style of fetish clubbing has proved a popular export. With a small team providing DJ's, Visuals, Fashion and Performance, TG has staged regular full events or been guests all around the world, including: **Tokyo, Moscow, New York, SF, LA, Fort Lauderdale, San Antonio, Portland, Croatia, Rome, Athens, Helsinki, Berlin, Amsterdam & Naples**.
TG has also toured the UK with events in Brighton, Edinburgh, Sheffield, Manchester and Milton Keynes!

TG PRODUCTION/ PERFORMANCE AGENCY

As a result of TG's reputation for professional production, spectacular shows & performance, theatricality, themed parties, diverse music and striking visuals, it has been asked increasingly to produce events, stage shows or provide performers / characters for major Exhibitions, Clubs, Corporate Parties, TV or film projects. Therefore TG formed a Production Agency to cater for the demand.

Its major production / directing commissions have included:
The main 40 min stage shows and walkabout acts for the **Erotica Exhibition** at Olympia London (to 70,000 people over 3 days) 1998 – 2005 & Excel Manchester.
Main Arena stage shows and performance tents for **Big Gay Out** at Finsbury Park including the Frankie Goes to Hollywood firework finale.
The Fuel Show for **Max Power** at Excel London and also NEC Birmingham.
Face Party at Truman Brewery, **Kerrang Awards** at The Brewery, **Opal Nera Halloween Party**; **Rubber Ball** 2000 -2004 and the launch party for **Bravo TV**.
Plus supplying performers for both **Archaos Circus** and **Jane's Addiction** at the Brixton Academy; providing DJs, visuals and performers for **Bizarre magazine**'s Circus of the Bizarre tour; and supplying extra's or performers for **Judge Dredd, Preaching to the Perverted, Graham Norton, The Bill**, and various other film, TV and Music video's.

TORTURE GARDEN CLOTHING

Torture Garden Clothing was established in 2002 by **Kaisu Paakkola** as the latex design offshoot of the world's most famous fetish club. It has since established itself as one of the international scenes leading high end fetish clothing brands. Worn by many of the top models and featured in all the major fetish fashion publications.
Torture Garden Clothing has staged fashion shows at many of the worlds biggest fetish events such as Torture Garden Japan, Fetish Factory - Florida, Wasteland - Amsterdam, German Fetish Ball, SF Fetish Ball, Smack - New York, Ritual - Rome, Underworld - Athens, as well as Rubber Ball, Erotica and Torture Garden in London.
Torture Garden Clothing is available retail, mail order and wholesale.

Check out the Online Store:
www.tgclothing.com

From January 2007 Torture Garden Clothing will merge production & manufacturing with fellow latex brand House of Harlot and open a new **Retail Showroom** at 90 Holloway Rd, London N7 – tel: + 44 (0)20 7700 1441



PITCHSHIFTER

WWW.MYSPACE.COM/PITCHSHIFTERBAND WWW.PITCHSHIFTER.COM

OLDSCHOOL INDUSTRIALISTS, BEWARE! I/METAL LEGEND PITCHSHIFTER IS HERE. TO PUT IT SHORTLY: THEY'RE 120% GODLIKE.

INTERVIEW: TOMMYGUN





Two years after your ultimate DVD, P.S.I.entology hit the stores, you issued out a new EP, "None For All And All For One", which is a very special limited edition. Why this exclusiveness? Is it just a treat for the fans, or do you have something big up your sleeve and the EP's just the beginning?

J.S.: I was just really into the idea of rewarding fans with free music. Those fans that made it to the show got the new EP for free on the night. Everyone else has to buy it. The lawyers and accountants had a heart attack when I told them I was doing this, but what's the point of owning your own record label if you can't give your products away when you feel like it? It's a limited edition release also, so when it's gone, it's gone. I like the idea of creating somehting special in this world of mass-marketing and endless re-pressings.

Talking about the DVD - a collection like that is usually published when a band faces its long years of work. Did it close something down for you, or was it the beginning of something new?

J.S.: It was more of a celebration of the journey that Pitchshifter had taken. When you're in the same band for 18 years, you have a lot of experiences and stories. We grew up in this band together as teenagers and have being doing music for our entire adult lives. I thought that demanded a DVD and we had all this footage. The DVD was a great experience to compile and a lot of Pitchshifter fans have contacted us to thank us for putting it out.

It was kinda sad to see the idea of "Urban Uprising Festival" fly up high and crash down suddenly - especially coz it was organised and promoted by your own record label, P.S.I. Records. Could you share some words about this fest? What was the idea or the message behind it? Are you going to organize any own festivals again in the future?

behind it? Are you going to organize any own festivals again in the future?

J.S.: The idea was to create a small inner-city scene. It was all working great until one us had an unfortunate personal situation that prohibited Pitchshifter from appearing. As we had initiated the festival for Pitchshifter fans, it seemed crazy to continue without the band and so were forced to cancel. This was a great shame, but unavoidable. My new ethos is not to get upset about things I can not change, it serves no purpose. I try to channel my energies into endeavors that I can change. I hope to redo Underground Uprising at some point in the future if at all possible.

As long as we're at P.S.I. Records - tell me a few words about the enterprise as a whole! What was your aim when venturing into it? Did it grow up to your expectations? Could you tell me about any of the bands signed?

J.S.: The initial idea was to have control over our own records and be able to sell them at a price we felt was fair for our fans. Our first release was a double album for the price of a regular album. I felt that our fan base had been very loyal and deserved all the breaks we could give them. We then went on to sign a new band called This Is Menace (http://www.thisismenace.com) for their first album and later we branched out into music for TV, video games and movies (this is called music for synchronization or license) which has become the label's focus of late. Synchronization It's fun, the money's good and you don't have to pander to any trends...

Now something about the present. What has Pitchshifter spent the last few years with, altogether?

J.S.: Pitchshifter have been making music in the form of other bands, putting music in movies and TV and living life. It's nice to be in a position where we aren't slaves to our business. We make music and do shows when we feel like it. The BullDog Bash in the UK was a great example of that. Europe's biggest bikerfest asked us to headline Saturday night on their bill and it was a great time.

Any plans for a new album? New tours? Tell us about your experiences with recent tours and festivals! Tell us about your crowds - Pitchshifter has always been categorized way too differently to fit one or two genres - how is this with your audience? Who's listening to PS now?

J.S.: Pitchshifter crowds seem to be eclectic. Our music is a mangling of several genres and I guess that plays out in the crowd. The last show we did was The Bulldog Bash. My favorite part of that event was the custom choppers motorbike show and the jet-car drag strip. We saw a lot of old friends there and got to check out some tricked out bikes. New shows? I did hear a rumor about some UK gigs in October. New album? Let me get my planisphere and calculate the next alignment of the stars . . .

You guys have always been big on politics. How do you see the world and the UK today, in 2006?

J.S.: Pitchshifter has always tried to write songs about matters and personal experiences that are of interest to the band. Politics has been one of those interests. For me personally, I think the trouble in the Middle East has been brewing since France and England first started to dabble in their political future many, many years ago. It is a Pandora's box and sadly we are unable to turn back. In terms fo the World, I think Al Gore is right, we need to quickly and dramatically alter the way in which we live on this Earth if there is to be any inhabitable habitat left on it in a hundred years. In terms of the UK, I left there some years ago. I try to keep up with UK politics and events through media channels.

If you have a message to PS fans and readers of The Dose worldwide, what would be it?

J.S.: I would like to thank you all for your support of Pitchshifter. We are not a huge corporation, just 5 guys from poor families who decided to make their own music and use their own ideas. To have all of these fans and to be able to make music for so many years has been a real honor. You guys rock. Peace.

THE T/G SPINNERS

DJ'S AT THE WORLD'S MOST RENOWNED FETISH PARTY TEASE YOU WITH TRACKS AND TOYS AND A BIT OF A SHOCK..



DAVID TG

Slogan→ "Now is Forever"
Genre→ Eclectic - includes Electro Clash, Booty, Drum n Bass, Bootlegs, Neo Swing, Vegas Grind, Exotica
Best bassline→ Bad Company - Nitrous

Top 10 all-time favourite LPs→
TIGER LILLIES - The Brothel to the Cemetary
LEE PRESS-ON & THE NAILS - Swing is Dead
THROBBING GRISTLE - Heathen Earth
DEATH IN JUNE - Discriminate
PSYCHIC TV - Dreams Less Sweet
SPK - Auto Da Fe
APOCALYPSE NOW - Film Soundtrack
WICKERMAN - Film Soundtrack
RED ARMY CHOIR - Russian Folk Songs
Swing Music & Nazi Propaganda WW11

Five favored tracks in your current set→
ELECTRONICAT - Wap Doowop
AVENUE D - Stick It In
PEACHES - Slippery Dick
TOKYO SKA PARADISE - Skaravan
NOUVELLE VAGUE - Too Drunk To Fuck

Favourite sex accessory→
Imagination/Sensitivity - and a girlfriend usually helps

What you look for first in a (wo)man→
Attitude / The way they walk / Eyes







THE *TING*

Slogan→ "If you're not living on the edge, you're taking up too much space"
Genre→ A canny combination of Hard Dance / Nu NRG right through the spectrum to much funkier breaks and uplifting beats or to the harder edges of Freeform.
Best bassline→ C4 – Higher on Honey Pot Recordings

Top 10 all-time favourite LPs→
EXTREME CLUBBING 1 - Allen TG
EXTREME CLUBBING 2 - Max Alien Trax
EXTREME CLUBBING 3 - Ian M
EXTREME CLUBBING 4 - The *Ting*
CYBERDOG - Acceleration Generation mixed by James Sterling Moss
LAB 4 - Evilution
NINE INCH NAILS - Head Like A Hole
MINISTRY - Just One Fix
HAUJOBB - Matrix
KRUDER & DORFMEISTER - Sessions

Five favored tracks in your current set→
ALEX CALVER - Come Back Like This (Proactive Records)
THE *TING* & Technikal - Feeling You (Proactive Records)
BK vs VINYL GROOVER & THE REDHEAD - Unfinished Sympathy (Riot Recordings)
BULLET PROOF - Blue Monday (whitelabel)
WMD & MATT K - Body Drop (Proactive Records)

Favourite sex accessory→
My strap on Liam *big grin*

What you look for first in a (wo)man→
That FRWAOHAHAHA appeal.







JIMMY MOFO

Slogan→ "Obey the Breaks"
Genre→ Phat, high octane, breakbeat-based-music, fuelled by guitars, hip-hop samples and vocals with attitude.
Best bassline→ Aphrodite - Heat Haze

Top 10 all-time favourite LPs→
SEX PISTOLS - Never Mind The Bollocks
RUTS - The Crack
APHRODITE - Overdrive
DR DRE - The Chronic
THE PRODIGY - Jilted Generation
RAGE AGAINST THE MACHINE - First Album
PENDULUM - Hold Your Colour
APHRODITE - Aftershock
EMINEM - Encore
BEASTIE BOYS - Ill Communication

Five favored tracks in your current set→
B PHREAK - Repeated Groove (Beat Assassins rmx) / Mofo
PLATINUM MULES - Adrenaline / Mofo
BEAT ASSASSINS - Keeping It Jiggy / Mofo
DOGTOWN CLASH - Ya Bitch / Westway
BEAT ASSASINS - Get Down / Mofo

Favourite sex accessory→
David TG's Polar Bear Rug

What you look for first in a (wo)man→
A brain is always a good thing





EL NINO

Slogan→ "Never Hang Up Your Rockin Roll Shoes!"
Genre→ Eclectic vintage looks! From 20's to 60's
Best bassline→ Larry Williams - Love Charms

Top 10 all-time favourite LPs→
LADYLUCK vol. 1
LADYLUCK vol. 2
JOHNNY BENETTE ROCKINROLL TRIO LP
MGM ROCKABILLY vol. 1
LAS VEGAS GRIND all volumes
JERRY MCCAIN EXELLO RECORDINGS
CAB CALLOWAY from the 30s
most TOM WAITEs
HUNKY DOREY DAVID BOWIE
THE SONICS

Five favored tracks in your current set→
Dark Black Betty - From LADYLUCK vol.2 (produced by EL NINO TONY DIAVOLO)
Black Magic Woman - THE GO GETTERS
Hit the Road Jack - PANAMA FRANCES
Burnt Toast Black Coffee - MIKE PEDICIN (from LADYLUCK vol. 2)
Bertha Lou - ROBERT GORDON

Favourite sex accessory→
My tongue

What you look for first in a (wo)man→
A look





NOBLESSE OBLIGE (SEBASTIAN & VALERIE)

Slogan→ "Eggs today are better than chicken tomorrow"
Genre→ Music for pleasure and wayward distraction
Best bassline→ Marvin Gaye - I Heard it Through the Grapevine

Top 10 all-time favourite LPs→
EINSTÜRZENDE NEUBAUTEN - Kalte Sterne
NEU - Neu!
PINK FLOYD - The Wall
THROBBING GRISTLE - 20 Jazz Funk Greats
DAF - Alles Ist Gut
NOBLESSE OBLIGE - Privilege Entails Responsibility
JOY DIVISION - An Ideal for Living
MASSIVE ATTACK - Blue Lines
THE PRODIGY - The Fat of the Land
THE VELVET UNDERGROUND - The Velvet Underground & Nico

Five favored tracks in your current set→
WHITEY - Wrap it Up
THE CRAMPS - Human Fly
STANTON WARRIORS - Shake it Up
TETINE - L.I.C.K. My Favela
MUSICCARGO - Ernte05 (Noblesse Oblige remix)

Favourite sex accessory→
Children

What you look for first in a (wo)man→
Big tits.



THE INTREPID FOX

WWW.MYSPACE.COM/INTREPIDFOX

WWW.INTREPIDFOX.COM





THE INTREPID FOX
15 ST. Giles High Street
London WC2H 8LQ
Near: End of Denmark Street, Tottenham Court Road
Opening times:
Mo-Thu 1PM-12AM, Fri-Sat 1PM-2AM
No ties, no football colours,
strictly no under 18's!

Your pub became an inpassable meeting point for the rock-goth community nowadays. How was it in the beginning? Please describe us your history in few sentences!

JANUARY BEGENT: The pub used to attract mainly bikers and punks; it was quite a rough crowd and the music was of bad quality. Either you had the mainstream rock music which came from a juke box or you would have to listen to badly recorded tapes of very hard punk music which the crowd would ask you to play.

This was at the very beginning in the early 80's when Pat was assistant manager before becoming manager. But, as time passed, goths, glam rockers and other rock styles mixed in more due to the gigs played at The Marquee (famous venue where The Rolling Stones amongst other very famous bands played), which was just a block up the road from the Fox and then there where other rock venues in the area which helped bring more diversity of rockers into the pub. Again, we are referring to the very early 80's when the rock scene in London was seriously alive and kickin'. It was the best time in London in our opinion for the rock scene.

The place can name many rock icons as its returning visitor - for example Ville Valo (HIM) and Lenny (Motorhead). How could you lure them into your pub?

JANUARY BEGENT: Pretty rock-alternative looking barmaids and excellent music! ha! We never really lured these icons as such... band/ tour managers or even themselves, would come in for a drink in passing, they enjoyed the relaxed and friendly atmosphere, the unpolished décor, the posters, skulls, graveyard.... the variety in the music played and the fact that no one would hassle them while they enjoyed drinking a pint! I guess if it wasn't for this, they would not have come back for more! They would sometimes would book after shows through their tour managers with us, which was great as we would then have the opportunity to sit and have a drink with them as well and get to know them a little in person. We have so many great memories of crazy party nights with some bands. They have all been so friendly and down to earth people.

As far as I'm concerned you also organize fan-meets-celebrity parties. How often a year? Can you name some? Which one was the most memorable so far?

JANUARY BEGENT: They are usually after parties. If there is a gig at the London Astoria or Mean Fiddler either the band management would call us to book the bar after their gig of I would get in touch with someone to ask them if they would like to come round for a drink after their gig. The ones that were organised in a more relaxed way always turned out to be more fun; less groupies banging on the door to let them in to deal with! ha! ha! I would say that, I am a woman!

As for fan meetings... Sepultura were great! They came in a few years back and they were incredibly friendly and got chatting with their fans and signed everything that needed signing.

Zakk Wylde (Black Label Society) was fantastic and very friendly. He signed a guitar once for us the year they played at Download Festival (2004?), which we then gave away as a prize in the pub one night. I think we had an air guitar competition and there was a manic frenzy for the guitar. Even I went for it! kidding... unfortunately, for obvious reasons I couldn't participate.

Only about 2 weeks after opening our new venue, we were amazed to see Bruce Dickinson sat at our new bar with some of his mates and 3 hours later he was still enjoying our new venue and didn't mind some fans would coming over to shake his hand.

Jimmy from BuckCherry was awesome! We sat him on the 'Brain Drain', which was a chair we made up from scratch with metal spikes and leather bits - and forced him to get into the chair and drink 2 pints of lager in under a minute and then play air guitar on the table. He did it and had a blast with us! This was on the last day of the old Intrepid Fox. They came back to play live only this past week!

TIF has recently moved to a new location but not without difficulties: the pub had to close down its activities at the previous place and it seems to me that only the hard protest of loyal fans and the media coverage could save the pub. Can you tell us some background info: why you had to close the pub - now we can say temporarily-, was hard to come back?

JANUARY BEGENT: The pub was run by a brewery, and even though the pub made good money for them, they never quite knew what to do with us as they did not understand what we were about; they did not understand the alternative rock scene. They had intentions to close us down many times, but due to the amount of money it made without them investing much into repairs, they prolonged their plans and kept on telling us we were safe.

The building was sold for a huge amount of money and obviously this was still a lot more than what the pub was making. They would make it near impossible for Pat to manage it; demanding more profits with minimum expenditure invested. Quite unfair really. This is why at the end it was even more upsetting because obviously Pat was the best manager he could be for years and they dared to put him down in a final interview with BBC1 claiming the pub











EVERY TOWN HAS PUBS: SMALL ONES, POSH ONES, HIDDEN AND BATTERED ONES. AND THEN THERE ARE THOSE WITH DEVOUT FOLLOWERS. THOSE WHO STAND UP AND MAKE A DIFFERENCE AND BRING BACK THEIR FAVOURITE PLACES FROM IMMINENT DEATH.

HERE IS THE STORY OF A PLACE THAT MATTERS. THE STORY OF THE INTREPID FOX.

[INTERVIEW: TERYAL, ALL PICTURES ARE USED WITH THE KIND PERMISSION OF REGIS HERTRICH]

just didn't make the money. The figure they said the pub made was less than half of the real figure which was infuriating.

The 'new' Fox... was made possible due to the support of the alternative rock people not only in London but around the world. It was one of the most amazing things ever experienced. A petition was drawn by one of our supporters to try save the old venue and after only one week, there were over 3, 000 signatures! and by the end which I think was 4 weeks, there were just under 7,000 signatures. AMAZING! It is difficult to explain how humble we felt and how incredibly grateful we were to everyone that were battling with us the unjustice that there was no sign of respect or support from the local authorities and council to help us in our fight to protect what we felt was ours; a part of our community being torn down and taken away from us.

Now we are in a partnership and run the new pub freehold and we have had an excellent response from our supporters. There is still work to be done; skulls to be put up and mechanical crosses to be hammered into the walls... but we have time to do slowly and when it feels right. We can't just stick things around and hope for the best. Time and inspiration will build it up slowly. Some people seem to think that the old Fox jsut looked like that over night which is quite amusing and complain that the new one is not like the old one. Well, of course it's not! But it has incredible potential to be better... and it already is.

What are your expectations regarding the new place? Has the new place new advantages as well?

JANUARY BEGENT: The new place is not on a main street which makes it a little more difficult to find but actually it is in an even better location to the previous venue. We are at the end of Denmark Street which is well know to a very musicians as the shops are mainly guitar shops. It is right behind the crossing of Oxford Street and Charing Cross Road which means that it is literally 2 mins walk from the London Astoria (most famous live music venue in London). And even though sadly, the Astoria will be closing at some point. The Mean Fiddler is next door which is another very well know venue for great rock concerts.

The venue itself is a lot more spacious which is a great advantage that the other one didn't have. We have a 2am licence over weekends which is something we did not have at our old venue and we can have live bands too! So far we have had Zodiac Mindwarp and Buckcherrry play live! We have some other special guests lined up to play this year, but we shall keep that a secret... for now!

I have been organizing the entertainment in terms of DJ's and parties; we have set up differerent club nights for the weekends, including 'METAL DEMENTIA' with DJ Lola (Spanish DJ who lives for metal music), 'FUCKED BY ROCK' (Max Pornscar and Seamus666), KICK OUT THE JAMS brought by Brett Callwood who plays great old school rock n roll and general rock (Brett actually writes for various rock magazines in London too). Another great addition is DENIM&LEATHER - a bit heavier rock , CRASH N BURN with DJ Deminic plays Southern/Stoner rock and 'HORROR HIGHSCHOOL' with Dj raves playing hotrod punk/psychobilly and garage. We also have a black/death metal night called MELTDOWN which dj's of Terrorizer mag.have brought to us. Another night soon to be incorporated on Thursdays will be purely gothic music.

On www.myspace.com/intrepidfox you can see who is dj-ng and what music to expect on which days on a weekly basis. The idea is to cover each genre of rock music over the weekends in our upstairs bar where we also have a pool table. Music plays a VERY important factor to what the Intrepid Fox is about so therefore we choose very carefully our dj's and hope everyone has a great time when they come over for drinks no matter what day of the week that may be!

PAT + JANUARY

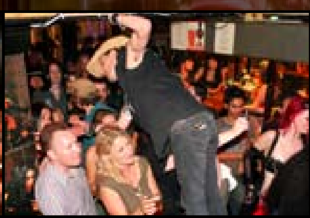


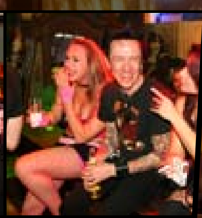












LONDON CLUB GALORE

BROUGHT TO YOU BY
REGIS HERTRICH

IN BLOOD AND BLACK

DEAD AND BURIED

MUSIC: DEATHROCK. BATCAVE. POSTPUNK. GOTHABILLY. HORROR PUNK. GOTH

COVER: £3 BEFORE 22.00 OTHERWISE £6/£5 CONCESSIONS

DOOR POLICY: OVER 18'S.

DRESS CODE: GOTH, PUNK, BLACK, BIG HAIR, MAKE UP, FISHNET, BIG BOOTS!

WHEN: 1ST FRIDAY OF THE MONTH, 21.00 - 03.00

WHERE: 166 - 220 HOLLOWAY ROAD, LONDON, UK

FROM 22H00 TO 03H00

WWW.DANCEFLOORPOISON.COM















INFERNO

MUSIC: GOTH EBM INDUSTRIAL ON FIRST FLOOR. ROCK AND METAL ON SECOND

COVER: £5 WITH FLYER BEFORE 11.30PM / £7 WITHOUT AND AFTER 11.30PM

CAPACITY: 1100

WHEN: 1ST FRIDAY OF EACH MONTH

WHERE: ELECTRIC BALLROOM, CAMDEN TOWN

FROM 22H00 TO 03H30







SYNTHETIC CULTURE

MUSIC: THREE FLOORS: ROCK/METAL, INDUSTRIAL/GOTH/PUNK, AND ELECTRO/EIGHTIES

COVER: £7

WHEN: 3RD FRIDAY OF THE MONTH 10PM-5AM

WHERE: EGG CLUB (YORK WAY, NEAR KING'S CROSS STATION)

FROM 23H00 TO 06H00



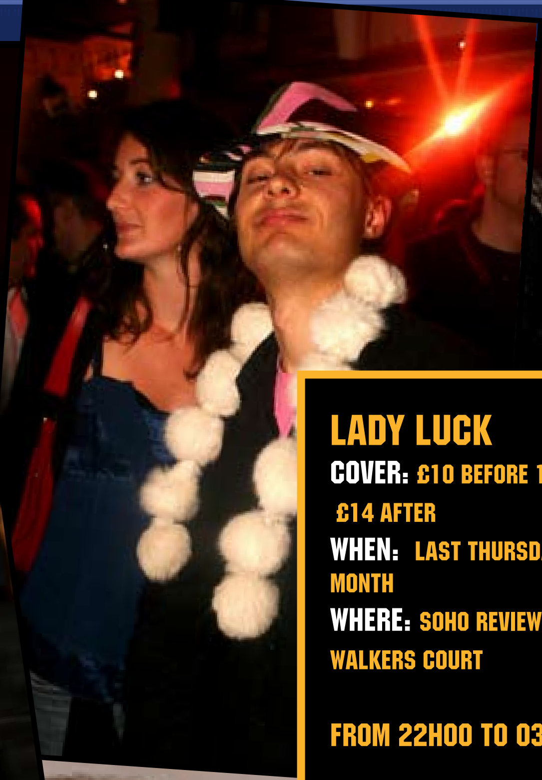












LADY LUCK

COVER: £10 BEFORE 11PM, £14 AFTER

WHEN: LAST THURSDAY OF THE MONTH

WHERE: SOHO REVIEW BAR, WALKERS COURT

FROM 22H00 TO 03H00











KASHPOINT

COVER: £7

WHEN: EVERY FRIDAY

WHERE: THE EVE CLUB, SOHO
3 NEW BURLINGTON STREET


Free



FRIGHT CLUB

WHEN: NOT AT THE MOMENT

WHERE: IT WAS HELD AT THE MAIN FIDDLER, CHECK INFOS AT:

WWW.MEANFIDDLER.CO.UK



























ANTILIGHT

WHERE: KOKO, CAMDEN TOWN
WHEN: IT'S NOT A REGULAR CLUB BUT CHECK THE NEWS REGULARLY:

WWW.ANTI-CLUB.COM

SLIMELIGHT

WHERE: ELECTROWERKZ, 7 TORRENS STREET, ISLINGTON, LONDON (BEHIND ANGEL TUBE STATION)
WHEN: EVERY SATURDAY, FROM 2200 TO 0730
MUSIC: DARKWAVE, EBM, TRADGOTH, GOTHIC ROCK, FUTUREPOP, POWERNOISE, SYNTHPOP, INDUSTRIAL, NOISE

WWW.SLIMELIGHT.NET
WWW.EMPIRES-AND-DANCE.COM

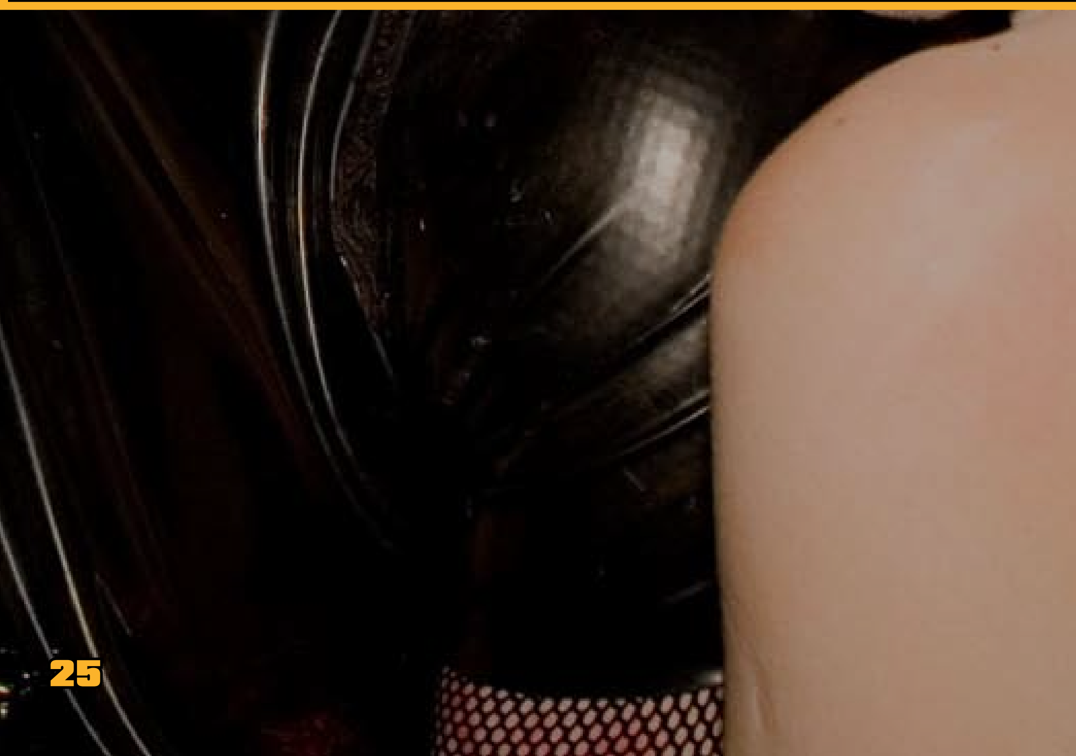
WHY NO PICTURES?

'CUZ THE SLIMES BUNCH IS A MEAN BUNCH. YOU TAKE A PIC, THEY FLIP OUT LIKE HONORIFIC REAL NINJAS DO AND THEY FINISH YOU WITHIN MOMENTS.

YOU DO NOT WANT THAT.

IF YOU'RE IN LONDON, YOU HAVE TO BE THERE.

IT'S THAT SIMPLE.





THE BIRTHDAY MASSACRE HAVE A SPECIAL RECIPE: ADD TALENT, FAIRYLAND, ADD CUTENESS, TONGUE-IN-CHEEK REACTIONS AND LOTS OF GLITTERING GUITARS AND SYNTHS. WHAT YOU GET AT THE END IS PURE GOTHIC PROFESSIONALISM. AND IT'S ALSO LIKE FALLING IN LOVE EVERY SINGLE TIME.

WE TALKED TO CHIBI, FALCORE AND RAINBOW ABOUT THE NEW ALBUM, LONDON AND TORONTO AND THEN SOME MORE...

[INTERVIEW: DAMAGE]

WWW.MYSPACE.COM/THEBIRTHDAYMASSACRE WWW.NOTHINGANDNOWHERE.COM

It has been relatively quiet around The Birthday Massacre lately. Could you let us in on some details, what's the band up to, what are you planning for 2007?

RAINBOW: Well, we've been holed up at the house here in Toronto writing the next album. We finished our European tour in early September and took a month to collect ourselves before starting work on the next record. For the past few months, we've really been focusing on the new creative work. We're almost finished with the song-writing and we'll likely be in the studio by April. We're also working with some great people on the album design as well as the new website. We're really happy with how it's all coming together.

Any chances of gigs at European summer festivals, like M'era Luna or WGT?

RAINBOW: We probably won't start touring until August. I know we're going to be playing the 'Black Sun Festival' in the US but I can't honestly say where we'll be heading after that. I'm guessing we'll be touring Europe sometime in the late fall/winter.

As far as I know, you plan to release your new album in August this year. Please give us some exclusive details about the release, what songs, covers, subtle changes can we expect? Do you plan to release some teasers just as you did with 'Kill the Lights'?

RAINBOW: The release is actually scheduled for early September. It's a bit different but it's a natural progression from Violet. I really want the rest to be a surprise so that's all I'm gonna say. We'll be keeping people updated through the website.

Will the new album be released via Repo/Metropolis? Is there any chance for future collaborations with labelmates?

CHIBI: Yes, the new album is going to be released through Repo and Metropolis. And as for collaborations, we're always open to working with other bands. It's been a lot of fun to collaborate in the past, doing remixes and working together with others, that's something we've always enjoyed doing. I'm sure we'll do some more.

Let's twist things a bit. As you know, this is a London issue and I know that you formed in London, Ontario. So could you just give a bit of a sightseeing - what was it like to spend your childhood there and what memories and experiences did you bring with yourself that might have manifested in the overall phenomenon of TBM? Any places that you'd recommend there?

CHIBI: Actually, London, Ontario is where most of us met and where the band was formed. We were all born and raised in different small towns around Ontario. I'm from Cambridge, so obviously I have a lot of memories from there. There's a park near my house, on a hill with many sets of stairs leading up to an area with benches; I have fond memories of sitting up there and looking at downtown Cambridge. Also exploring along the Grand River. There are caves and trails where you can walk for hours. It's sort of sad, because my hometown is becoming more and more developed, and each time I go home to visit my family things are different. It's not such a small town anymore, and a lot of the places I used to explore or hang out in are gone. I guess that's the way it is for everyone, watching your childhood sort of disappear in a literal sense as your hometown changes.

You moved to Toronto from London.. why did your choice fall on that very city?

CHIBI: Toronto is sort of the "Emerald City" for people in Ontario. It's the biggest city, you view it as having a lot to do and a lot of opportunites. Certainly for a young band, you'd absolutely want to move there because there's a much bigger live music scene here than anywhere else in the province; more ways to get established. It's a very diverse city. I mean, staying in the smaller towns, if you're interested in the alternative scene, it's very small there. You want to go to a place where you can actually get a decent sized crowd out to see a rock show. Toronto was definitely logical for us, even though London treats us well also. You want to try to start your career in a bigger city.

How is it to be a part of the Canadian scene now? What are its key points, what would you recommend to a tourist visiting the city?

MICHAEL: We're the black sheep of the Canadian scene. The free press barely acknowledges us, and the music industry has never helped us. We're not bitter though, it's helped us make our own achievements and we've always had a DIY philosophy. We're good friends with the bands we grew up with here like Lye and il Attire, and we do what we can to support each other. But outside of our circle of friends the scene is indifferent. If you're visiting Toronto I'd recommend going to China town, Little Italy, pretty much every country has a little neighbourhood here. A lot of movies play here that aren't shown anywhere else. At night I'd go to the Bovine Sex club. It's the CBGBs of Toronto. Or, check out the Birthday Massacre if they're playing, haha.

You've previously stated the visuals are very important for the band and you're doing a masterful work at that - and that's really crying out for some storytelling and interactivity (and praises to Aslan) - so, do you find it possible to release a game, flash, PC or anything inbetween?

MICHAEL: We've never thought of making a video game. Interesting idea though. We try to be careful not to exploit our imagery too much. It becomes over exposed and no one likes that. Unless, of course, you're a Kiss fan. We have been thinking of ways to incorporate other forms of media into our website like video. But, that will have to wait until the music for the next album is written and recorded.

Is there any chance to see any Imajica songs remastered and released (on an EP, album or via your websites)?

CHIBI: We have a very strong attachment to those older songs, and a lot of our fan base does as well. It would be really nice to sort of go back to the older stuff and revisit it. There's definitely that desire, but also the desire to work on new stuff and keep growing and moving forward. There have been times in the past when we've surprised people playing some older stuff in the live set.

RAINBOW: They're still all on 4-track tapes from back in the day. I'd love to archive them properly and share them with whoever wants to hear them but there really hasn't been time. Someday perhaps.

You've made some slamming remixes for MSI, Funker Vogt and Dope Stars Inc. Do you play these on concerts as well? (Any plans for their alternative versions with Chibi's vocals?) Do you plan to remix (or be remixed) sometime soon?

RAINBOW: Yeah, we produced those while we were in between tours. I'd never done a remix before the Funker Vogt thing. It was something I wanted to try. I particularly enjoyed doing the mix for 'Straight To Video' (MSI). That's the only one we've played live. We performed it once in Washington DC and again the next day for a New Years Eve party in L.A. Before we rehearsed it I didn't know how Chibi was gonna handle the vocals but she laid it down and it ended up sounding really cool. We've had a couple people remix our stuff in the past but we haven't released anything. We'll see what happens.

There isn't a single fan who wouldn't be familiar with The Rabbit. Did you find a name for it yet?

CHIBI: Not yet. It would be difficult to name the rabbit. I'm not even sure if it's a boy or a girl.

With all your references to fairies and reinterpretations of the classic wonderland meme, what do you think about the movie Pan's Labyrinth? How about Lenore and Jhonen Vasquez's stuff?

CHIBI: I personally haven't seen Pan's Labyrinth - I think some of the others have - but I have seen another movie by Gillermo Del Toro, it's called "El Espinazo del Diablo" (the Devil's Backbone) and it was absolutely incredible. I find I've always been drawn to the comic/fantasy world, one of my favorite authors/illustrators is Edward Gorey. I think Rainbow used to have a Lenore T-shirt.

RAINBOW: Yes, I did have a Lenore T-shirt. I've also seen Pan's Labyrinth, which was very well done. It's funny you mention Jhonen Vasquez because I unknowingly ate dinner with him without recognizing him. It wasn't until after some of us left the resturant that someone started talking about his work and I clued in. It was a shame because I do like his work and would have liked to chat. I know it's not much of a story but at least it's on topic.

Have you come across any works of art (from statues to books) that really harmonized with the music you make?

CHIBI: One of my favorite authors is Frances Gordon. Her whole thing is taking fairy tales, and modernizing them, with a really twisted and dark feel. For example, taking "Little Red Riding Hood" and translating that to a little girl who wears a red sweater and on her way to school, she crosses through a monastery's grounds. The "wolf" is a creepy, evil priest who lurks on the grounds. So I guess I've always appreciated her work and likened it to some of our imagery: fantasy, but dark, and the contrast of innocent and evil.

And something similar, what are you reading, watching and listening to nowadays? (And cooking! That's important, even Juno Reactor's Ben Watkins confessed his cooking skills!)

CHIBI: I'm currently devouring every Richard Laymon book I can get my hands on (though I really can't recommend it in good conscience), as well as my usual lineup of true crime and the occasional historical romance. He-he-he. And I do love cooking. I love making cupcakes with marshmallow and jellybean flowers on top. They always look awesome, and I don't want to eat them.

RAINBOW: I'm reading 'Popcorn' by Ben Elton as well as 'The Damnation Game' by Clive Barker. I don't watch much TV but I'm always up for watching movies. Michael (Falcore) and I just saw Frank Miller's '300'. It was so macho. Everybody's roaring and smashing things throughout the entire movie. It was ridiculous and it made me want to start wrestling everyone leaving the theater. I also picked up that new live NIN DVD. Trent's still kick'n it and I can't deny it. He's so 'pumped-up' now, he could've been in Frank Miller's '300'. Seems like it's 'hip' to look 'Spartan' these days.

Being very aware of the violetish and tragicomical overtones of TBM, how much have you been influenced by established tragicomical writers such as Fletcher, Dürrenmatt, Stoppard or Pinter?

RAINBOW: To be honest, I've probably been more influenced by the books my Father read to my sister and I as children than any particular 'tragicomical' author, poet, or playwright. Life is the tragic comedy and we're just reflecting that and having fun with it. We're socially conscious and we obviously do make an effort to go beyond passive entertainment, however, I don't see us trying to spark any Durenmatt-ish theoretical debates at our shows. I can't imagine that would go over very well with the festival crowds.

Can we expect any new videos or tour DVDs in the making? (If so, could you elaborate on those?)

CHIBI: I'm sure we'll end up doing some new videos, but yeah, the focus right now is on the songwriting. Doing a live DVD is something we've been thinking about for a while, so we'll have to see what happens with that. It's a busy time, and yeah, I think once we've finished the album and figured out the touring, we'll be able to focus on video stuff a bit more.

Chibi, you said you're interested in the female (performing) perspective of the music industry. Could you please elaborate on that?

CHIBI: I think being a female in a band, especially a band on the road for months, is definitely a unique perspective. Touring can be hard on everyone, and fun for everyone, but it is interesting to me to get the chance to talk to other women in bands and learn about their perspectives. I find, especially in North America, that it is a very male-dominated world, and I've run into some circumstances here and there that have definitely made me aware of my female-ness and can leave me with a bit of an awkward, unpleasant feeling at times. I've had a chance to talk to a lot of other women in bands, or even working in the industry, and it's nice to know that they often share, and relate to, these feelings. Good to get a chance to just sort of swap advice and experiences in this way.

Thanks for your time in answering all our questions - do you have any final message for The Dose readers?

This March Break, Have An Indoor Fun-For-All!









PHOTO: Tim Von Rochers









JUNO REACTOR

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YOU'RE ABOUT TO READ THE WORDS OF ONE OF OUR MOST RESPECTED MUSICIANS OF ELECTRONIC MUSIC, NAMELY BEN WATKINS A.K.A.

JUNO REACTOR

WITH GENRE-DEFINING ALBUMS LIKE BEYOND THE INFINITE AND TRANSMISSIONS, POWERFUL SOUNDTRACKS TO MOVIES LIKE THE MATRIX:RELOADED AND MATRIX:REVOLUTIONS, NOT TO MENTION HIS POWERFUL LIVE GIGS WITH THE AFRICAN PERCUSSION GROUP AMAMPONDO HE IS STILL A PSY GOD.

EVEN IF HE DOESN'T WRITE PSY TRANCE ANY MORE.

[INTERVIEW: DAMAGE]

First of all, what was last year for you like?

BEN: Well, in the beginning of 2006 I did the full orchestral score for the film Brave Story and that was wonderful, I mean, that was actually one of my most favourite musical experiences so far. We went to Bratislava to record the orchestra with the Bratislava Symphonic Orchestra.. and a 40 piece Vienna Choir? It was just amazing, absolutely divine!

How much time did you spend in Europe then?

BEN: I was recording there for just a week, but I absolutely adored it, can't wait to get back! The whole experience was really exciting! Apart from that, we did some gigs, some work in Japan, made a DVD, a new live one that's coming out next year with a ten-piece band with Steve Stevens playing live for the first time and adding this new singer from Asian Dub Foundation called Ghetto Priest..

How did you hook up with him?

BEN: Well, I sort of produced their last album so that's how I met Ghetto Priest. I just got on really well with him.. I didn't realize how good he was as a frontman until we actually played live, it's just amazing. It's quite surreal, his approach on it is not like what you'd expect.. that's one thing that him and the African guys weirdly connect, there's this magic feeling between him and them.. but he's got this surreal approach to how he performs, it's somewhat like miming, he's on another planet. He takes these characters and suddenly you're watching his film, it's quite amazing to see him do it. It's not like a straight type of MC'ing, he's very off the wall, I would say. When I saw him Live with ADF i knew he was Juno Reactor.

And when will you release the tour DVD? There were gossips about February..

BEN: I think it was meant to be then but we've had problems communicating with the Japanese company and so I think it will be ready maybe in April or even May.. or June - July the latest.

And is it just the video or are there any extras?

BEN: We have got extras, we have them, yes.

Can you talk about those?

BEN: **I think I should wait a little bit more with that *laughs***

There's this piece of news on reactorleak.com that there will be an EP out soon which is called Superman the Immaculate Crucifixion. Could you tell us some specifics about it?

BEN: Well, I was gonna call it that and we were going to release it last October when we did the dates in Japan but again we had a problem.. well, it's not really a problem, we still haven't finished the contracts and everything, so we can't release anything yet. And in the meantime, I've got bored of the title, so I'm changing my concept of the whole thing. There again I might change it back...

And what was that concept all about? Sounds like an all-European religious collective subconscious...

BEN: It's funny, I've done a lot of tracks looking at the religion aspects of things, like God is God and other ones, but the Superman concept is really just about one person, who thought he was a superman, more than anything else. I keep on changing my ideas and in one minute it's about this and the next it's about that, so I suppose the trouble within instrumental music is sometimes when you're focusing on it and when you're writing it, you have different things that trigger emotions and usually I get an idea of what I want or an image or a film and I really focus in on that - until it's finished. And with the Immaculate Crucifixion it has kept changing.

I was actually wondering when Christianity would sort of show up in Juno Reactor's music. This project is really a powerhouse of religions..

BEN: I wouldn't say that.

And everything gets mixed up. But I haven't really met Christianity before.

BEN: Well, in God is God.

I didn't really think about the Christian God here..

BEN: Yeah, I see what you mean. An absolute, more than a jumble mixed together, I should really prefer it that way *laughs* Making one out of all of them is a good idea!

Juno Reactor started as a goa trance project. In 2007, what do you think of this goa – nowadays psy – scene? Are there any bands or projects that are worth talking about?

BEN: I think there's a lot of positives about it, you know? It's positive that a lot of people out there start making music and still the events that you go to that are based around that genre of music, they're generally pretty good, pretty fun. I think, though, if you've been to a lot of them, it can be boring. I enjoy going to when we're touring if we play a festival like in Mexico or Brazil, places like that.















Musically it hasn't changed a lot, musically the scene hasn't developed. It's become very sterilized. Which is a shame as I like the people more than the music.

So you're not up to date?

BEN: I sort of listen out to DJ Xavier, the guy who's the DJ I sometimes work with, he always keeps me informed, he's got really good tracks, He doesn't care where they come from, he lives and breathes Vinyl, soundtracks, whatever, he finds the interesting music.

What are you listening to nowadays?

BEN: I listen to a lot of orchestral music, cause that's where I get a lot of ideas from.

Is it classical or contemporary?

BEN: Modern, modern orchestral music. From growing up I listened to a lot of, say, the classics of orchestral music but now I listen to mainly the stuff that I find really interesting. Those that have been written from the 1950s through to the present day. Pendereczki, Martinu, John Adams..

One surprise for me was Midival Punditz. You wrote in one of your interviews that you really liked them… do you plan to cooperate with them somehow? Any remixes, a score perhaps?

BEN: There is intention to work together, I respect them and they wanted me to work on some of their stuff and I'd like them to work on some of my stuff, who knows. The trouble is, we sort of do the same kind of thing, they on their own way. They use so much of the classical Indian music against their electronic music and that's an already wonderful combination.

You don't talk too much about the early days before Juno Reactor.. could you make an exception for us?

BEN: My early bands taught me what sort of band I don't wanna be in, more than what kind of band I wanted to be in. It was a strange thing, because I didn't get on with anyone in the band. I wanted to make records, I wanted to be gigging, touring and someone said „you know, do you wanna join this band and do the vocals and stuff, nightmare, bloody nightmare, I didn't like anyone" and that sort of woke me up to what I wanted to do. And around that time my grandmother Chico died and left me a few hundred pounds, bless her soul, for which i still thank her. I heard DAF around that time and so I brought myself a sequencer! And a drum machine. And that was it, I thought, fuck it, I don't wanna be involved in any of this bullshit, I just






wanna work by myself and do electronic music like DAF and Suicide and those sorts of bands. And I very much like the punky style of electronics and I loved it. That's how I got to play with Youth. I was the only person he knew who did that style of electronic music at the time, I met him from Killing Joke and he said "I fancy your music, come play with me". I thought why not! he looks a bit like a sexy Sid Vicious and his girlfriends a bit of alright, that was the first Empty Quarter, writen recorded and mixed in two days, that led me through into doing this band called The Flowerpot Men. It was very electronic, wanted it to be DAF, very much like early German electronic music, then Yello came along. I bought that 80-85 remix album and I played it to death! It became a bible, I had it on vinyl and every day I was listening and listening, they became my god, I wanted to be like Yello.

Do you still listen to that album?

BEN: I never listen to it now. Never. Ever. It's part of my blood, you know? I think I became Boris Blank. *laughs* I listened to it so much, I transformed into him and I don't need to hear it anymore. It's like the Beatles. I was listening to the Beatles when I was younger and I've listened to everything so many times I never need to hear it again.

What are those genres, bands or producers that show that amount of innovation that you like listening to?

BEN: The Midival Punditz, I think they're really fantastic and then there's people where production isn't really so important, it's more about what they're singing and I find that interesting as well. And the orchestral thing, it's not about production at all, it's all about writing. I'm maybe not so stuck on the whole idea of what I used to be, how things should sound electronically, you know. I think I had such a coming from being bands to listening to Yello is such a life-changing experience, I don't know if you can keep on having those same sorts of life-changing experiences. Because technology hasn't leaped that amount in the same period of time. I like it when I think I hear a bit of music where it's got some soul in it, and I don't mean the Regurgitated nostalgic crap selling zillions world wide today, something vital about it, some validity to its writing.

Dubstep that's exciting. Check myspace.com/dubstep, you'll find a lot of dubstep producers, it's like very slowed D n B, dance to 70 BPM, they have all the beats inside.. and I think it's another modulation of electronic music like drum'n'bass or whatever. I really like the way electronic music can keep morphing itself.

And as long as people keep on bringing a new plugin *laughs* - not that I use many. There's a guy here, Tom, where my studio is and he's 19 and he's into doing the latest thing, approaching it with a whole new energy, that I don't have, that's always gonna be there. With rock'n'roll, guitars, vocals or electronic guys, there's always gonna be the need to produce some music that you can make your own and thankfully that's going to carry on, no matter what the economic climate is or whether there are any records or CDs or downloads, there's still gonna be people who want to represent themselves musically.

It's always continuing changing and morphing. Maybe electronic music is the true vanguard music out there, it's the music that isn't nostalgic. Sometimes from what I'm hearing, it's standing still, it's like there's no room, it's not moving anywhere particularly fast ... but... it can do, it's got the scope to do it. Maybe more in combination. African Electronic bands like Congotronics @ http://www.congotronics.com/

So it's basically all about fusion.

BEN: Fusion is a Spinal Tap word, I mean to spice it up, like a good chief.

Do you actually cook?

BEN: Yeah...

Are you a good cook?

BEN: I'm wonderful! At making pancakes. Special strange way of pancakes. And I'm really good at making scrambled egg. But all the other sorts of menus I find I can't be bothered with!

Ookay, I've got the point *laughs*

BEN: So I get pushed into cooking when I have to..







One game I wanted to ask specifically was Mark of Kri. Couldn't really find anything that you talked about that game so could you elaborate on it, what was it like working on it?

BEN: Well, it was hard. I got asked to do it by Chuck Dowd. Sony people, they wanted me to write for the PS2, and it's god awful sequencer and inbuilt sample.
It was a murderous amount of work and I think Chuck sort of did it to torture me *laugh* It was painful. I could have made a track and they could have done whatever they wanted to do with it, that would be really simple. But instead, they made me get through this very torturous experience and although it's fun to do, it was incredibly difficult, time-consuming, laborious work. I got the feeling Ii was being made to jump through hoops for fun.

Would you repeat it?

BEN: Never! *laughs* I have been asked to do quite a few games lately but haven't had the time, but hopefully soon.

What would you recommend to beginner bands as a piece of wisdom?

BEN: How to start a band with so many people around? Phew, who knows? Marry someone rich and powerful..

You obviously have to have talent..

BEN: I produced this young Scottish band not a long ago called The Xcerts, great band, and this is the first thing they've ever done. they've got an agent, they've got a record company, a single out.. fate came knocking.

I think sometimes the bands expect the world, they say "okay we gonna make records, we gonna make music and tomorrow we will be famous", the best thing to do is to make music... All you can do is put one step in front of the other and not look where you're walking. And then suddenly hopefully you've arrived somewhere. It's the journey of making music that's important, not where you end up.

Do you have any personal recommendation for a music software?

BEN: My personal one that I love is Digital Performer. There's so many out there! From Live, Reaktor by Native Instruments is brilliant, Andromeda is amazing keyboard by Alesis. I think if you find yourself working with the right people or people that you really like.. turn them into software so when they become a pain in the ass you'll be able to switch them off.

If you could build up your dream team, who would it include?

BEN: New people. I love working with new people. There's never really one person I'd love to work with. I think the most refreshing way is to like, I heard someone, I went to see this performance of a modern dance, and I thought the singer that was singing behind the curtain was amazing and I'd like to work with that person but I don't know who he is! I'd really love to work with Joanna Newsom, she fits into the Juno universe.

Did working with Amampondo change your perception of music in any ways?

BEN: In millions of ways. In so many ways, it's hard to document them all. Their sense of thythm, their sense of fun with rhythm, their sense of dancing is so comical and so organic, bloody brilliant spirit of having and entertaining other people within the dance. Their take on music is very relaxed, it's not pent up. If you came to see Juno Reactor backstage before a gig, it's very cool, there's no-one having crazy moments. If we're touring for months or 6 weeks together, it's a very good vibe. Musically that works as well, you know?

What plans do you have for 2007?

BEN: I'm ready to do some more film work. I love doing films. I really like drama, animation, I like adventure, thriller, whatever. I just get the biggest buzz out of doing film music, you're constantly being challenged, I really like that.

In one of your earlier interviews you said that JR is a very filmic project with all your tracks being soundscapes for imaginary movies in your head. What's the most important of them all?

BEN: Well, I've had quite a number.. there's three or four running around in my head any one time. There's this one, never quite finished, the one about the place where people go to commit suicide. There's another one – I read a story about these gangsters in Puerto Rico and one of them had a daughter with a deformity where her head is too big. Her father is the godfather of Puerto Rico and he LOVES his daughter and there isn't anything more important in his life than his daughter. He gets her surgery in Japan and all through all his racketeering and drug dealing he pays the surgeons to try to help his daughter. I think it was already painful to the poor girl. And eventually he gets caught, he was the FBI's number one wanted man and they got him because of his love for his daughter and surrounded him when they knew he was going to visit her. That's a very touching and strange story, like a David Lynch film with this man prepared to murder a whole wedding party with children and grandparents, yet at the same time having this strong embedded love..

This sounds like a Takeshi Beat movie!

BEN: YES! Completely! *laughs* It's interesting, all those stories. I'd love to be in a position when I could just turn them into films but I just can't.

What do you think about London, what are your favourite places?

BEN: Well, my favourite places.. my studio used to be in Shoreditch for like 12 years, that's where the early Juno stuff was done. I used to love it around there, but I haven't lived there for a while, I live in Brighton now. I miss London a lot because I think it was easier working with people in London when I was there, it was my hangout for so long. I used to have an old DS23 Citroen, I always used to love bombing down the embankments right by the river Thames. I love Soho, I think Soho's my favourite area, sort of tacky but it's got a lot of life in there, Chinatown and all the Chinese restaurants, you've got some great cinemas in Leicester Square. Me and my girlfriend used to live in Nassau Street, which is a road north of Oxford Street, so we were sort of embedded in there, she used to run a club off Dean Street and we used to live and eat and breathe London Soho.

Ben, thank you so very much for dedicating your time to us, do you have anything to say to our readers?

BEN: Well, I just hope Juno Reactor can come over and play in Hungary, we've never been there and it's got such a fantastic musical history. I'm longing to come out there!



DARK SOHO

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ENTERS DARK SOHO FROM ISRAEL, A PSY TRANCE ACT HAND IN HAND WITH RIFFING AND A LOVE FOR GUITARS. FROM THE MAGNIFICENT SUN SPOT AND COMBUSTION THEY ARRIVED TO A VERY MELLOW STATE WITH THEIR ALBUM LIGHT IN THE DARK. DID THEY BECOME PSY POP OR A GUITAR-LADEN DARK MAYHEM? HAVE A LOOK.

INTERVIEW: NINTH

Our HQ is very much interested in the upcoming new Dark Soho LP, can you share us any details with us?

BOXER: Well, I have to annoiunce that the band itself has changed. Zeev has left completely, as some of you already know, and Rizo is no longer part of it, either.. I have new guys in the group. A kick-ass guitar player (who recorded the guitar parts on the Combustion album), a very good producer who produced most of the new album (sound- and conceptwise) named Elram and a singer, Lev, is the new Dark Soho - so that it could be at its best. The guitar riffs & the concepts of the songs is "back to the roots", so to speak. No more full-on try-to-be songs and all those "non-us" things..
The new album, well, it's basically upgraded old Dark Soho with vocals. What we try to do is to evolve the Dark Soho sound into what it's supposed to be after all these years: a metal trance band. On the new album you'll be able to enjoy a few metal/rock songs with our new killer singer Lev, combined with the "four to the floor" trance kick to complete the power and some kick-ass nighttime trance tracks, too! We're still working on the new album, so we still don't have a name for it (true to January, 2007).

Seeing how Dark Soho materials evolved from really rough to really subtle, what can we expect from your future releases? The video you shared on your MySpace profile was actually more of a rough eurobeat with trance overtones than a classical DMISH extravaganza!

BOXER: Well, the last album, Light in the Dark, was us trying to reflect another side of ourselves as we did for the last time. We had a few disagreements about how and where Dark Soho should go as a band. And actually that's the reason we have a new group now! We like metal, we like guitars, that's what Dark Soho was all about from the start and that's what we gonna be from now on! That's why I got band more rocker than trance people members. So, the combination between the two worlds is inevitable and more than interesting. Wait and be wowed!

What were those musical impressions that inspired your current studio work?

BOXER: Mmm, that's a hard one. Infected Mushroom is the only trance I can think of. And then, of course, there are all the metal bands who rocked our asses off in the past years: Evanescence, Paradise Lost, Nightwish, Nevermore, Iron Maiden, Dream Theater, Devil Doll, Textures and of course Metallica!

What changed deep down in Dark Soho since the Light in the Dark? Are there new directions and ways to explore?

BOXER: I believe that the new Dark Soho is more mature and we have a better view on the future. We know where we see ourselves five years from now and for once our purpose is agreed on by all the members. It's easier to explore new ideas and directions in the band because we have new people!

What is the gig where you still haven't been but would definitely love to play at?

BOXER: The Boom Festival, THE OZZFEST!, Wacken and all the great metal fests around the world!

Oookay, here's a tricky one - which subcultural scene stands closest to you? (Psy is not an option :))

BOXER: Actually it's an easy one: METAL and ROCK!

You covered Machine Head's Davidian with your track Madness on a 2000 compilation called Voojoo Rituals. Do you plan to cover similar bands or tracks or was this just a one-shot?

BOXER: Oh, that's a good one. We plan to remix a Metallica track (a better one than you heard before), but that's a secret. With our singer now our options are vast!

What's your experience with the crowd, is Dark Soho more widely accepted than a psytrance project in the classical sense?

BOXER: I don't really know.. but I believe they don't like us more than psytrance projects. You see, it's hard, because many trance heads don't like guitars and if they do, they want it to be lame and chessy like you have it today. But then there are other groups who came to trance from the rock scene and they know how a guitar is supposed to sound like! So it depends on the venue.. when a dance floor gathers together to see Dark Soho, they know what they gonna get!

You also release material under the moniker Grooving Mad Dogz. Can you elaborate on GMD and also what can we expect from that project in the upcoming months?

BOXER: Heh, Grooving Mad Dogz is a project me and my brother has.. it's a groovin' project just to have some fun :) We released two tracks so far, one to a trance label and one by Xrated management which is a label for electronic music, not trance. It's a remix to the band Bliss and Script called "Honey Child" but at the moment we put all our efforts and time into Dark Soho!

Thanks for this brief interview - do you have any messages to THE DOSE readers?

BOXER: Stay tuned and open-minded to the upcoming album and don't do so much drugs, it's bad for ya!

SIVA SIX

WWW.SIVASIX. COM WWW.MYSPACE.COM/SIVASIX



HELLENIC AND HARDCORE, SIVA SIX PRESENTS ITSELF AS A VIABLE ALTERNATIVE TO THE OCCULT DARK ELECTRO SCENE. WITH THEIR NEW ALBUM BLACK WILL OUT AND THE FESTIVAL SEASON APPROACHING, WE TALKED TO EVIL MASTERMIND Z TO SEE WHAT THEY'RE ALL UP TO NOWADAYS.

[INTERVIEW: DAMAGE/TERYAL]



Let's start with your latest move. Your dark and monumental new album, Black Will - in my opinion - may restore the faith in harsh darkelectro for many. How did the crowd receive it so far?

Z: Hey man, nice to talk to you! Up until now the reviews are really good and it seems that both the press and the fans are into our sound and philosophy more and more!

Siva Six has always been quite a mixture: the energy of a killer psytrance freight train mixed with the darkness of bands like yelworC or amGod. How much did these two realms (psy and occult industrial) influence your sound?

Z: Listen, the occult and psychedelia in all forms have not only influenced Siva Six but became our second nature. I respect the bands you mentioned above and since you also mentioned psy trance I can't avoid to talk about my love for Dark Soho. We were talking with Boxer about a remix – it might happen in the future!

Rise New Flesh was perfect in the sense that it oozed up lots of dark energy and sounded like a tough floorfiller like Hocico and yet it still didn't come out of Mexico's ass. What do you think of today's dark-electro scene and who would those new talents or names be that you would showcase?

Z: Generally speaking, the scene is fucked up, clones is what you see all around and that's disappointing. Of course there are always good artists that can make the difference, like Combichrist, Soman or Reaper, amongst others. But, aesthetically or musically, I think the scene is going down big time..

Could you please elaborate on the origin of your name and the concept behind SIVA SIX?

Z: Siva Six means nothing really and a lot at the same time, it came up just out of nowhere, jumping straight out of my unconsciousness. The concept is to express and to bring it on, to create, to show what our eyes and heart has seen.. our main leader is the will and our hate lies in your face.

You state everywhere that your music is 'horror beat'. That suggests the influence of a big load of horror movies. Which ones are the best? Name the last film you saw!

Z: Lucio Fulci and the other great Italian horror masters.. Brain Dead, Hellraiser, David Lynch movies, Hammer horror movies, Carpenter's movies, Night of the Living Dead, Evil Dead, Haute Tension, Saw, Hills Have Eyes… Ichi the Killer is a masterpiece!

Any new movies that you'd write soundtracks for?

Z: Ichi the Killer, Bittersweet Life, Saw, The Quiet..

You hail from Greece, could you explain a bit more focusing the scene out there? How big and dynamic it is? Are you going to parties nowadays?

Z: Yes, I like clubbing and the scene here is cool, there are a lot of live shows, clubs, good bands like Iambia, Nyne, Mors in Tabula, Preemptive Strike, Mahakala, Nighstalker..

What is your main goal by producing albums? In one of your earlier interviews you said that brewing up club hits is not your goal. What is?

Z: To express, as I said before and to keep out hearts full field.. having a club hit is really cool but we are not focused on that.

How strong is the relationship between you and those bands that are often mentioned as reference to your music (Hocico, Suicide Commando, yelworC, amGod, and so on)?

Z: I had talked to Hocico a couple of times and they're really cool on and off stage. Sheep on Drugs, too. Suicide Commando have some really great tunes.. I mostly love their first two or three releases. On the other hand, although Siva Six can fit with the acts you mentioned, we walk our own dirty road.

If you had to rephrase Siva Six, what phobia, sickness, weapon and novel would it be?

Z: Fear, albinism, a shotgun and Neuromancer.

Any plans of a tour for 2007? Do you like playing in front of the crowd or in the studio more?

Z: Siva Six is more of a live act than a studio band.. we love performing and we need it, hopefully we'll do more shows in more countries during 2007.

If you need to relax, what do you do?

Z: Listening to Johnny Cash, having sex, playing Taipei.

Finally, what's your message to our readers?

Z: Be yourselves, avoid trends, read and open your minds. Create and always remember, life is not what it seems!

IN STRICT CONFIDENCE

WWW.INSTRICTCONFIDENCE.COM

WWW.MYSPACE.COM/INSTRICTCONFIDENCE



You previously worked under the moniker Seal of Secrecy, why did you change it? Could you tell our readers what happened to the band since then?

DENNIS: The first project called Seal of Secrecy was the roots of ISC. After Stefan left temporarily to play in other projects, there was a kind of a new vibe and a new name was needed to express what has happened. There were two guys working in ISC - till we met Stefan after 5 years...and the family is complete once again!

The band proceeded with producing new songs, recorded the first tapes and played more and more gigs, then got involved with the label Zoth Ommog, which later released their first album Cryogenix. This was kind of the "official" start for ISC to grow more and more international and become well-known in the dark scene.

Who writes the songs? English might make understanding a lot easier but you also write songs in German.. is it a matter of importance for you to write in your mother tongue or do the German fans expect it from you?

DENNIS: Oh well, English is the vocal language, maybe the easiest to write lyrics in. Writing lyrics in your mother language always has something fragile in it, but sometimes I just love walking on this thin line.. I don´t know if our German fans really expect it from us, I mean writing lyrics in German as well, but they surely like it the way I do.

In one of your interviews you said "We are making electronic music with soul". Is that still valid?

DENNIS: We added more acoustic elements during the past years, like drums and guitars, but I think we can still say "alternative electronic music". I know the people like to push bands in a scheme, but I just separate between songs I like and others that I don´t.
When we started doing music in the early 90's, we loved bands like Skinny Puppy or Front Line Assembly. They were a big influence in the beginning.

How did your fans react to the new album?

DENNIS: Well, we've already received a lot of feedback since the album was released. The comments were nothing but positive. I am convinced that the fans that remained faithful to us all these years haven't been disappointed this time either.

Have your ideas come true concerning the new clip, Forbidden Fruit?

DENNIS: Yes, we are really happy with the result. It was the first time we had the chance to produce a clip on a higher level in a TV studio in France with a great crew. We definitely would like to release similar kinds of visual performances.

You dominated the Scandinavian music top list - what do you think was behind this?

DENNIS: We played several times at festivals and some single shows in Scandinavia, like Norway, Sweden and Finland. That´s always great to see that people from all over the world like our music or especially are focused on German acts.

What could you tell us about your tour experiences?

DENNIS: We had a great time, especially with Conjure One. We played the German dates in one row, but lots of shows, especially those outside of Germany in 2006 - I think we covered 8-10 different countries. It will go on like this in 2007 with Israel, South America, Russia, Ukraine and so on. It's always a big adventure for us in other countries and a pleasure to get chances like these. We usually play with 5 people on stage supported by a video-show.

What are your plans for the future?

DENNIS: We are already working on new songs and we're busy preparing shows in Europe, Israel, South America, Russia and Ukraine. Never stand still!

interview: Cassandra











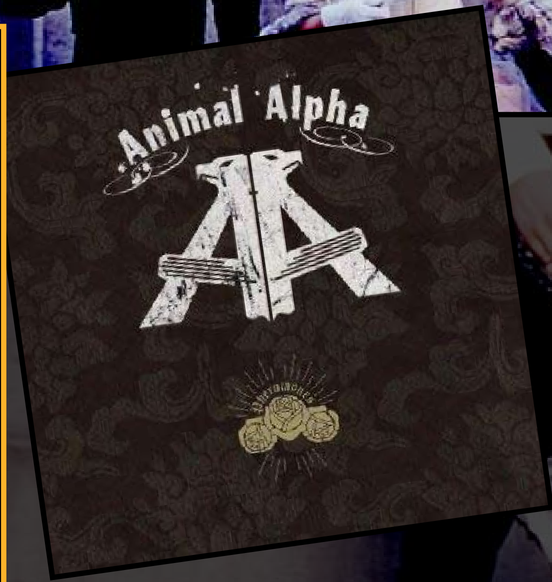
ANIMAL ALPHA

WWW.MYSPACE.COM/ANIMALALPHA WWW.ANIMALALPHA.COM



REAL POWERPLAY SCENARIOS, TONGUE-IN-CHEEK PRESENTATION MEETS TOUGH-ASS ALTERNATIVE ROCK ON THE FIRST ALBUM OF ANIMAL ALPHA. THE NORWEGIAN FIVE-PIECE LITERALLY BUILT A FEARSOMELY RESPECTABLE CARREER IN THREE YEARS AND THEY'RE WORKING ON THEIR SECOND ALBUM NOW.

WE'VE GOT CHRISTIAN OF AA HERE TO TELL YOU ALL ABOUT IT.
[INTERVIEW: DAMAGE]



You were relatively unknown in 2004, now some three years later you're signed with TKO, touring the world, getting awards and things are looking more than up for you! What was the moment that changed the life of Animal Alpha for the better? Could you also please give a brief history of the band, pointing out the moments you loved the most?

CHRISTIAN: We rehearsed for a long time before we even played our first gig. Flicking on our songs and getting everything to the level we wanted. Looking back we don't regret taking our time.. People were blown away by our show from early on and we soon gained a good reputation as one of the best live acts in Norway. I guess the word spread fast and soon we got offers to play the bigger festivals. In its turn this caught the attention of a lot of labels, and we had the luxury of picking whom we wanted to work with. We signed with Racing Junior, and it's been a pleasure to work with them over the last years.

In 2004 we did a showcase gig which Sylvia Massy, our producer happened to see. She basically came up to us right after and invited us to come record our debut album with her at her studio in California. The whole thing was settled in less than a day!
We released the debut EP in right before the summer 2005. That turned out a great success and sold to gold in Norway. Later on same year we came out with the full-length album, Pheromones. Since then we have been doing a lot of touring in Norway as well as doing showcases and festivals in Europe and the states. We met TKO on one of our trips to the US. They saw our show on SXSW in Texas last year. We also hooked up with EA games, which has put our song "Bundy" in two of their games. I guess everything has been developing over time for us, there is not one single thing I can point out as the big turning point, but meeting Sylvia meant a lot.

What was the main point of influence in turning your visuals into a freakshow family?

CHRISTIAN: I guess you are referring to our "Bundy"-video. After the director Petter Jahre saw pictures of the band and heard our music, ideas just started to flow between him and us. To do a circus/freakshow oriented video just came very naturally to us. It just worked well with our overall style and look. Petter is a very gifted filmmaker that I am sure we'll work with again. With our videos we like to try out different things and keep things fresh.

You're from Norway, a country that spawned lots of professional bands - was there any peculiar difficulty in obtaining fame in your own country, in getting through messages to people?

CHRISTIAN: Our level of success in Norway is still moderate, compared to a lot of other artists, but on the other hand, we got some attention from early on and we've been able to build on that. I can't say that we have faced any particular problems.

What's the main driving force behind the concept of Animal Alpha?

CHRISTIAN: The main driving force has to be the creative process itself. To write and perform music together is something we love to do, and that's why we want to take this band as far as we can.

Please showcase all your ten songs on Pheromones! If they're really the scent marks released by the leading animal of the pack (if I understand the pun), what effects does these ten songs are supposed to have?

CHRISTIAN: I could of course go into details on how these ten songs in their own different way affect you exactly as we wanted them to, according to our mean little planJ hehe. With our pheromones we successfully bring you in under our command and you all become soldiers helping us conquering the world.

When it came to naming the debut album we thought pheromones was kind of cool. The album is our string of communication with the world and the listener. Spreading "pheromones" attract lots of people to our shows. You totally got the pun right but going into details on all ten songs would kind of squeeze the magic out of it.

What inspires you musically, lyrically, personally? What was the most motivating thing for you in 2006?

CHRISTIAN: Just living and experience different things in the everyday-life, tends to inspire. Looking at a weird person and fantasize about his or her life. Books, magazines, documentaries, music etc is of course also very inspiring, especially when it has to do with the mob, serial killers, homicide and other bestialities. This is very evident in Agnete´s lyrics.
We played at lots of cool festivals during the summer 2006. We traveled a lot and got to play for many people. That's always really inspiring. Getting out there to meet the people and let them hear what we're about. It is a really big moment, when you feel you've reached out to the audience and expanded the family even more!
The whole year 2006 was a very inspiring year traveling and supporting the release of "pheromones".

You've spent much of the early months of 2007 with the Finnish promo tour of Pheromones. How did that go, how does the Finnish crowd rock to AA?

CHRISTIAN: We have been in Finland doing press and preparing the release of Pheromones in March. We're going back there to do some shows in March and for festivals in the summer. So far things are going really well. They love hard music over there! We where told that a trash -metal band went to #1 in the Finnish album charts a while back. That could never have happened in our country, and probably not in yours either :-)

Pheromones were produced by Sylvia Massy who worked for Tool, SOAD, RHCP or Smashing Pumpkins, to name a few bands @ Radiostar Productions. What was it like working with her, what experiences did you gain from that?

CHRISTIAN: Working with Sylvia was great. We spent six weeks at her studio in a little town named Weed, up northern California.
Weed is a little town and there is not much to do there part from playing pool and drinking beer at the local Papa's place. It got really intense working with the album and being at such a small place helped us keeping focused on the music. Sylvia was great. We had a good vision of how it would all turn out and we worked well together getting it all down.

It's not a secret that you're already working on your second album. What details can we know about it firsthand? Any changes in sound, sight or concepts?

CHRISTIAN: Our sound has become a bit heavier over the last years, and that has just been a natural development for us. Our songwriting has changed a bit from us simply evolving and becoming a much better band. We have played together for five years now, and having a bit more experience is going to help us on the next record. We have a new drummer (Kenneth Kapstad) since the first album, and his playing has also pushed our sound in a heavier direction.

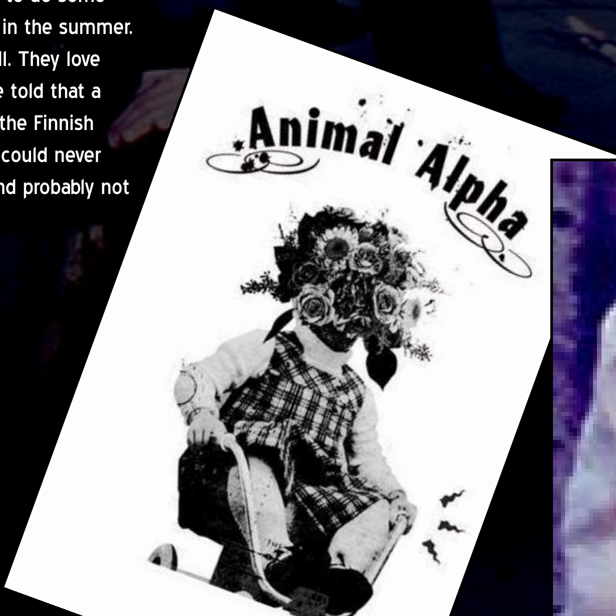
Thanks for the interview, what final message do you bear for The Dose readers?

CHRISTIAN: Order "Pheromones" at our website, animalalpha.com





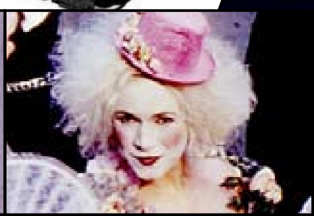
















REVIEW CORNER

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RABIA SORDA - Metodos del Caos
(rabiasorda.com, myspace.com/rabiasorda)

After a very favourable debut single, the first LP of Erk's (Hocico) own project has arrived. The album, which is continuously returning to the punk-like roots of Hocico and is also making a tribute to the sound of Dulce Liquido, is a various and enthusiastic work. In addition, no one else mixed it but John Fryer. He prefers a rough guitar sound and the album consequently goes scratching and harsh, Erk's snarling goes with it perfectly. The most apparent thing when listening to Metodos del Caos is the surprising creative diversity within the genre. The amount of experimenting seems to be still moderate but until Erk produces such albums as The Shape of Name, on which even the guitar enjoys itself beside the voice of the revolting choir, or What U Get Is What You See, which slips tribal beats and melodies into a song, you cannot say a word. Of course the tried and tested songs of the single can also be found on the album and Pontus Stalberg (Spetsnaz) is here as a guest artist, who obviously gave his pleasant ringing voice to Insurrection, which has strong EBM features (though poor guy can be hardly heard). It is a must for harsh darkelectro fans!





L'AME IMMORTELLE - Auf Deinen Schwingen
(www.lameimmortelle.com,
myspace.com/lameimmortelle)

The new album by Austria's vanguard of Gothic, guitar-reinforced darkwave-electro project - who've gotten as far as Sony BMG (to be precise, its sublabel Supersonic) - is an extremely professional material with few surprises for seasoned fans. Furthermore, the duo of Sonja Kraushofer (vocals) and Thomas Rainer (vocals, keyboards, programming) have achieved success with keeping their mother tongue – there are only a handful apart from Rammstein who can tell this. The disc starts off already with the likely hit that is the title track, which shines with the easy-going, precisely targeted Goth-professionality, which allowed them to make it this big: a smattering of electronics, Sonja's melancholic, but clean and forceful voice, background string orchestrations, guitars roaring up at the refrains, singing turning into intense duets, and a high level of theatricality – all this calculated to fit in a radio-friendly three and a half minutes: a perfect recipe. This mature sound is what defines the work all the way, which elevates the duo to the top of gothic festival bands. And this stands, even though the disc contains nothing really special. It's perfect, hit-engineered artisanship, which can bravely be showed to the man in the street, as it even has positive songs (Nur Du – which was later made into an EP and which may be the most surprising song on the disc - or In Dein Leben), and the quality of the production doesn't lag behind that of the discs of mainstream gothic (Evanescence) – okay, okay, L'ame immortelle is also there now. Those who like the genre can buy it without much thought – it is a pleasant thing to listen to for your money.



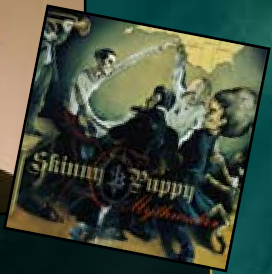




SPETSNAZ - Hardcore Hooligans
(myspace.com/spetsnazebm)

Though I do not consider one of the best representatives of retro-EBM and hardness to be a 100% ballsy duo any more after their latest angry-hysterical-breaking-up scene, Hardcore Hooligans, the single released just before the tragedy, brings us the tracks left out (so to say) from the second LP (Totalitar) in a respectable tough-ass manner. Conclusion: the album was intended to be more innovative in a way, and this 3 track single (with the new version of the previous hit Reign of Wolves) means simply that maddeningly typical but at least reallyhard-working Spetsnaz sound. The German crowd of supporters (weighing 150 kgs per head), will mostly be set into action by Death to Rights and the title song. Only Down and Out makes a pleasing exception, for which we can easily envision a grim march of miner dwarves rambling in the forest. If you're on the floor, laughing, just listen to this album, I'm telling the truth. Anyway, they'll be hopefully be coming back soon with a brand new album.





SKINNY PUPPY - Mythmaker
(skinnypuppy.com, myspace.com/skinnypuppy)

Despite the fact that TGWOTR had been a great disappointment for many fans, the enthusiasm about the coming of the new album remained almost unbroken. The post-release torrent of curses and praises only means that an important work have born in the band's life again. So, opinions differ strongly, though the previous album obviously targeted a new direction for one of the greatest representatives of electro-industrial, slipping audio characteristics of the side projects into the mother band. Mythmaker is also interlaced with OhGr influences, but it does not bother me a bit. What's more, they created a style that is able to transgess the present condition of the scene (again) and to exist and develop independently on its own. Mythmaker is an extraordinarily unique and complex work: it is far more massive than its predecessor and the concept is much more strict. It surrenders itself harder to the listener, one should listen to it many times and attentively so, it cudgels your brains out, twice. This time the guitar fits the IDM-electro influences much better but this mix still satisfies fans of the early SP. You cannot hear so many hitlike songs like Pro-Test (Dal and Politikil are close, though) and there's only one marcher (Pedafly). In return, we get complex electronics, unusually many vocoders, a nice ballad (Jaher), the usual deep lyrics and the pleasure of composition which is almost written on the album!



V/A - Interbreeding IX: Kuru
(www.blcmusic.com)

The ninth megacompilation album of BLC, mainly supporting hellectro bands, targets its rivethead audience with big-breasted jungle woman and ranting cannibal babies on its cover. What this double album offers is in short the contagion of standard hellectro and club-oriented harsh EBM, the assault of corpulent monsters who gnaw at the stumps of the great predecessors (Suicide Commando, Hocico, yelworC, etc.). Of course there are people who love this kind of attack, but my duty is to filter out the bands who really contribute to the scene – to tell you the truth, none of this kind occurs on the album, only some smart actions. Here is for example Xentrifuge, winking at powernoise, Run Level Zero from Memento Materia/Prototyp and Derma-Tek which signed happily for DSBP. But these names are here in vain, not even they can save this compilation album. A work like this has to keep in view not even the gathering but the diversity as well. Unfortunately, exactly this feature fails to come about. The dozens of similar boring tracks make it rather difficult to listen to it and they totally dwarf even the better ones. That is why I put in order the more usable performers, so you will not have to toil through the 37 (!) tracks: Stark, Statik Sky, Derma-Tek, Xentrifuge, Brainclaw, Run Level Zero, and as an odd one out, the not so good remix of one of the song of the Italian futurepop XP8 (supported by no one else but Sebastian R. Komor) got into the list – but not even the selected ones should become conceited. What the majority is making on the album will pass somehow in a private party but it is not enough on the international scene. But the HC attack at the end of it is very entertaining.



THE RETROSIC - Nightcrawler
(www.retrosic.com, myspace.com/retrosic)

Cyrus and gang have always been a favoured detachment of hellectro for me. They've produced two longplayers and a mini-album without much ado, all of this through their own label (Ivy Tower). 2004's God Of Hell was already a material absolutely prominent both in quality and style, unequivocally identifiable in the sea of rattlelectro bands. The grand elitism have finally stricken again with a disc aiming at a lower audience, which is also sadly a bit more vapid. Rhythmically it has undergone quite a change, since while God Of Hell had a hard, marching 4/4 base, breakbeats have taken control here (I'd note here that the luminaries of darkelectro are steering the scene towards breakbeats), but actually with largely simplistic formulae. We can't say anything about the elaboration of the songs, though, the symphonic stylings return, although the lyrics are shallower than ever, and they've set the volume too high up during the mastering, which costs the elements a precious range of dynamics (this is a typical phenomenon). Cyrus' trademark, his unrelenting, raspy voice sounds unfortunately almost the same all the way and even though this has won it for three releases already, after years of tense anticipation this didn't prove 100% satisfactory for me. Furthermore, Bomb's total imitation of Prodigy is more of a disturbance than a tribute to grandeur and Silence is trying to fill the same role as Sphere did on the previous one. In spite of this, enormous praise should go for the four songs I've highlighted below, as they guarantee the progress of the band! The limited version's – an absolute must for collectors – DVD appendix contains the highlight's (Desperate Youth) professional, aiming-to-shock video unfortunately chock-full of clichés, but the HD version deserves a honorable mention. This hardcover version was released in 2000 copies, which kind of prospects the volume of sales expected of the disc. I'm happy for Cyrus' success, despite being not that satisfied with this right now. Even so, it's a must to see them at this year's WGT!



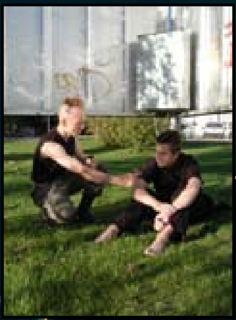


ALIEN PRODUKT - Ignorance
(www.alienprodukt.com.ar, myspace.com/alienprodukt)

Another South American hellectro band arose from the depths of the jungle. The Argentine Alien Product envisions an alien invasion to our little planet and if it was up to them, they would command the apocalypse themselves from one of the WGT stages. It's a pity that neither a brutal arsenal of weapons, nor a rational strategy, but not even an efficient spy system is at hand for the great operational move. The result of an eight-year-long career is ringing hollow on the album and my biggest problem with it is the boringly well-known synth copied from early Hocico, which is used by all the same kind terror-EBM bands despite that the world has overstepped that sound a long ago. And the fact that all the songs are based on this, on the same beats, with the same three or four effects, well, that means a firm ground for boredom, maybe only Involution is able to show a bit more energy, apart from the two remixes. It might be the female vocals that I can mention as a somewhat positive feature (Reign of Ignorance), but then again, it represents a completely different genre. If they make it appear more often and do not let it go lamenting, it may get a new chance. But until that nothing will happen here, especially not a UFO revolt.

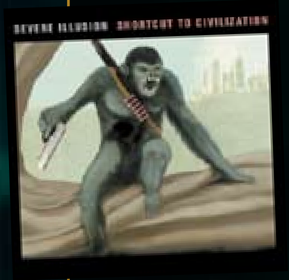
REVIEW CORNER

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SEVERE ILLUSION - Shortcut to Civilization
(severeillusion.com, myspace.com/severeillusion)

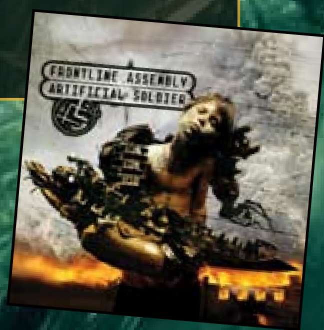
The latest album by the Swedish vanguard of noisy old-school EBM further explicates all the sorrow and indignation of the beating animal-loving heart that is hiding behind brutal musical collages. The more-embarassing-than-ever cover's inside shows the well-known stations of the human evolution with a rather effective amendment: here the simian's holding back man at gunpoint in the end. What the band is doing is more or less what's expected: raging old school EBM with lots of noises, vocals distorted to the point of being indecipherable, the opening track fits the bill perfectly. What's new is noise coming to the front (we could have already heard the signs of this on the Panopticon EP) - this direction can be felt starting from Nuclear Advantage, and it is bound to discourage a share of the fanbase, and seeing the almost-instrumental nature and knowing the countless maturer noise productions all around the world, it is a justified concern. The nature and seriousness of the theme selection is not at all surprising. Even though the result isn't as strong as their previous work, it became much more funereal - serious resignation has a grip on the album. If we add up all that's been written so far, we get an acceptable, harder-to-swallow, but not penetrating Severe Illusion disc: thus, I wouldn't recommend this as a starting point for those who are just getting to know the band. By the way, a new EP is imminent, I'm anxious to see what they still have in store!





FRONT LINE ASSEMBLY - Artificial Soldier
(www.mindphaser.com, myspace.com/thefrontlineassembly)

After so many botches, hiatuses, members leaving and returning and discs buried one after the other by some, Front Line Assembly seems to have gotten back on its track again. It's not compulsory to agree with the last sentence (I myself don't, either), but I can state without exaggeration that the most awaited and best accomplishing disc of the year has arrived. After the calmer Civilization with its lingering taste of Delerium, the legendary trio of Bill Leeb, Rhys Fulber and Chris Peterson has finally created a really furious record, serving the yearning lovers of 100% industrial brutality. No quarter given, no moaning, no contemplation, just loud, guitar-shredded indus-DnB from start to end. Bill Leeb is spitting all his anger of world politics and the twists and turns of consumer culture in our face - even though FLA has been about this for twenty years, but there's never enough of good things, is there? Aside from the level of energy there aren't many surprises to happen to the listener, though, e.g. all the songs are built around the tried-and-true schematic of intro-grind-relax-grind-outro. The visually-highlighted element of the tracklist, Dopamine provides for the most exciting track with its mid-tempo. Dissension, written consequently Decsention in the booklet (there is no English word like that) is a really rebellious song, and the masterpiece of breakbeat-twisting is definitely Buried Alive. We can neither leave the two guest artists unmentioned: Jean-Luc De Meyer (Front 242, ohmy) lends his somewhat throaty voice to Future Fail, while Eskil Simonsson (Covenant) is performing on The Storm. The last composition with the title Humanity reminds me the most of the old-school FLA sound. If we wait a little longer, the hidden track, Chris' dog-fight-based composition Fawnchopper floats in. The only thing I am not 100% satisfied with is the sound, as it feels too much compressed.







KATTOO - Hang on to a Dream
(www.kattoo.de, myspace.com/kattoo)

Kattoo, Volker Kahl's private project is one of the strong points of Hymen Records (the record label of Ant-Zen!), which mainly represents the darkambient-IDM-industrial-experimental direction. Hang onto a Dream is their third LP already and I tell you here at the beginning that it has become heart-grippingly beautiful and mature - and the most easily receptible work of the artist at the same time. The music of Kattoo is an enchanting reality resting upon deep darkambient and distracted IDM bases, ranging from total claustrophobia through sound collages displaying epical battle scenes to ethereal spheres. The album consists of sixteen movements connected together and that is why you have to listen to it from its beginning to the end without interruption, comfortably settled down. The full orchestra insets and the piano make the experience really lasting and it is very hard to find fault with the sounding. It is a precise masterpiece and something more in addition about the record label is that their releases are particularly visional-presented, it is a delightful experience to hold the CD and the cover in the hand. I suggest the previous release, Megrim to those who liked the album; that is the more overcast one.

DECADANCE RECORDS, THE UNDERGROUND LABEL BASED IN ROME GOT UNDER WAY AND QUICKLY RELEASED THREE ALBUMS IN 2006 AUTUMN, SHOWING THAT WE STILL HAVE TO CONSIDER ITS PRESENCE IN THE GLOBAL DARKELECTRO SCENE AND – BASED ON THE PACKAGE WE GOT HERE – ONE DAY SOME REALLY NOTABLE RELEASES MAY APPEAR FROM THERE.

[REVIEWS: TERYAL]

LABELBREAKER: DECADANCE RECORDS



RAN - Ran
(www.decadancerecords.it/ran, myspace.com/ranworld)

Darkwave has never been the genre that is famous for its flatness, just think about the rather wide spectrum embraced by The Cure and the Crüxshadows. Now this spectrum expands further with Ran's debut album of the same title. It is a darkwave-ethereal material based on the wild voice bendings of a female vocalist which tries to get even deeper within the style, even if a bit moderately. What is more, they had the verve for a NIN cover as well. The first thing that you notice when listening to the album is the vocalist-centeredness and the exuberant, gloomy mysticism, of course. Giorgio Ricci's darkwave-ethereal electronics - which apply synths, various effects, a few guitar samples, noises-murmurs as well - is a pleasant addition to the voice of Romina Salvadori. By the way, the lady is almost as magical as Lady Siouxsie or Tina Root from Switchblade Symphony. Her voice is skilled and does not lack power and besides, she accomplishes surprising bendings and octave changings in the songs. In addition, she is often whimpering and she likes to overdo it to such a degree that sometimes it makes her singing rather mannered. Though her technique is surprising first, she is just repeating herself and becomes predictable later unfortunatley. The NIN cover (The Great Below) is an interesting undertaking for the very reason that it approaches the song with a female vocalist and when you hear the well-known tunes, a pleasant shiver still goes through you. The same feeling pervades you from the electronics of Splinters which - as the closing - is the gravest part of the album. Although roundelay is definitely not foreign to pagan valour, it has been left out this time but never mind: those in whose throat it goes down cheerfully, will get on with it for a while! The song Wonder is excellent for first experiences and in addition, you can get the video for it if you buy the album.



SIVA SIX - Black Will
(www.sivasix.com, myspace.com/sivasix)

This hellectro-band hailing from Greece has already been featured in our pilot issue as they already have shown undeniable merits on their debut album, even though they haven't exactly hammered me into submission. Never mind, liking Dark Soho already warrants positive discrimination around these parts and Siva Six are not trying to hide either their psy-metal influences for a moment or their occult-indus roots. Add to this a fanatical adoration of horror flicks and we've arrived to their second disc. Black Will pounds away more or less like its predecessor, but it became even grimmer and uses not less scary effects, especially in the instrumental Erevos. It is also reminiscent of the previous work of Retrosic (God Of Hell) at places, but they drew in acceptable proportions from here and there, and the end result has restored some of my faith in hellectro (which got strenously worn-out by a series of totally incapable bands). Listening to Line In Line Down I 'd risk saying that we may place it on the shelf next to Rabia Sorda among the really zippy stuff, and even the laughter-inducing title of the first track (See The Six) won't change this - it's definitely a cool stuff to buy!

CHECK THE LABEL AT

WWW.DECADANCERECORDS.IT



RE/MOVE - Uppercut
(myspace.com/removemusic)

One of the new bands from the Italian Decadance Records is the Spanish Re/Move, which has come to reform EBM according to the press matter. So many had stated this on paper but to tell you the truth Re/Move is much softer than any EBM-clone, to such a degree, that what they call the reformation of EBM is actually party futurepop. Because Re/Move does not bring us hard beats, industrial angst or manly undertaking at all. What it does, however, is mixing the features of Cesium_137, Assemblage 23, State of the Union and Culture Kultür in the most part of the album. The result is party futurepop with gradually portioned guitar sounds and the whole is poured on with a slightly corny italodisco-like sauce. But it seems to realize sometimes that it had promised EBM: in two cases (Not In My Name, Hot Skins) it certainly swings to that direction, producing quite a suitable sounding, but I still think that EBM is just forced upon it as a cool title or something. It is not EBM where Re/Move feels good but it does in the world of fine party concerts, behind emotional synths, in front of a joyfully clapping audience. Here is for example the glam rock-like opening of I'm Over Again right after the intro or the quasi italodisco of We Are The Message - these two together are rather ideal for cheering up the crowd. In the other hand, The opening and the recurring motif of Not In My Name is a really powerful part, along what I could easily envisage the progress of the band. If they are searching for a harder sounding, they should go on in this direction, but unfortunately the impulse is broken successfully by the verses. I would recommend it to those who do not wish for punching but for nice dancing and who can bear corny disco. It reaches an honourable average in that and it can be downright overwhelming live, on a stage vibrating in strong stroboscope lights.



LABELBREAKER: INTOXYGENE

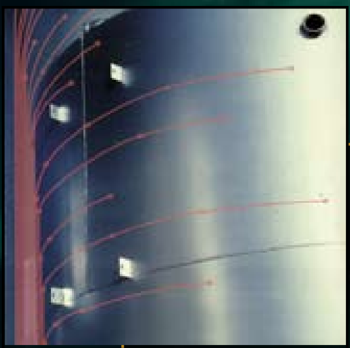
WE ARE DELIGHTED TO TAKE NOTICE OF THE SIGNS OF BUSTLING AT THE FRENCH RECORD LABEL INTOXYGENE WHICH HAS BEEN HAVING A REST SO FAR THIS YEAR. WE HAVE THE BLESSED WORK OF PATRICK JAMMES TO THANK FOR A GREAT PART OF THE WORK OF THE YOUNG GODS (I GUESS THEY NEED NO INTRODUCTION), BUT Y-FRONT ALSO ORIGINATES FROM HERE, WHOSE ALBUM MELLOW COSMOS GETS A VOTE INTO MY ALL TIME TOP TEN LIST WITHOUT HESITATION, *EVEN IN CASE OF MORTAL THREATENING*. THIS GREAT OCCASION PROVIDES AN OPPORTUNITY FOR THE FORTHCOMING REVIEWS TO DEAL WITH THOSE BANDS OF THE RECORD LABEL WHICH WERE HARNESSED IN THE PAST. THE NEW HOPE, IO'N, WHICH FORGES TRIP-HOP WITH A STRONG BASE OF CLASSICAL MUSIC, IS BEFORE THE RELEASE OF THEIR DEBUT ALBUM AT THE MOMENT. BUT LET US INTRODUCE YOU THE LABEL'S VERY BEST WITH THE HELP OF THIS RETROSPECTIVE SELECTION.



PEEPING TOM - Liquidsand
(www.migroz.com)

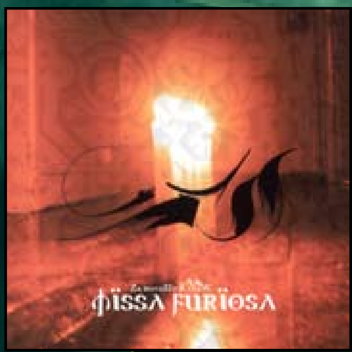
It is not identical with the Faith No More frontman Mike Patton's tortuous project, which was started this year, but apart from this, it is worth paying attention to this French namesake of it. Two ringleaders of an artist community are standing behind it, their experimenting music merges the influences of trip-hop, dub, and remotely, jazz under the aegis of ambient. Vincent Haenni and Gabriel Scotti are the names behind it and their music has two angles an this album: the suburban atmosphere embedded in trip-hop and songs that are built up from the most typical dub effects (Superdub, My Dubby Valentine). But if we continue the journey we'll find Silence that is a more gripping movement with its Indian enchantment.

The jazz session theme of Arthur The Ghotto is a fresh patch of colour, as well as the relaxing jazz trumpet of Pornic Music. The tormented, distorted screams and the back-street alley putrid trip-hop base of Download nicely fits the string of frame songs. The first half of Last One has the gloomiest atmosphere on the album: it is the more drawling continuation of Download until halfway, when suddenly an energetic groove takes control – it is a valiant and captivating moment! It is undoubted that the repertoire of Intoxygene would not be complete without Peeping Tom. But unfortunately, without an appropriate mood or concentration the spicier parts of the stuff easily escape our attention, it does not reveals itself first.



ALEX CARTER - The Craftman

This gentleman coming from South Africa has brought us a completely listenable deep techno-ambient album, a well-assembled sequence of hundred percent self-made loops, grooves and effects. The monotony accompanied with stroking bass makes thoughts and emotions float in space: it is ideal for a relaxing chillout or group therapy. It is for the thinly panned chillout rooms techno parties arranged on ships or for wrapping yourself up in the warmth of your home with a gintonic. The choice of drink is not by chance: it is an intelligent, moderate, slightly fashionable album. It is almost entirely instrumental (only in the closing can you hear speech in the nature of ars poetica), besides, it is so cleared, minimal and homogeneous that the nine tracks merge into one, seventy-minute-long trip. This rate of monotonous consistency within the style is not a disadvantage, but with regard to the general requirements of diversity, I have to conclude: in this respect it does not come up to the level of Boards of Canada for example. But let's not be maximalists, I am delighted though that this carefully composed Alex Carter album for connoisseurs is part of my collection.



ZABOITZEFF n CREW - Pissa Furiosa
(www.zaboitzeff.org)

Another peculiar release from Intoxygene: we may hear a product of a musical ensemble merging the world of night-long medieval ecclesiastical pieces with modern technology on the disc. It is a production showing its full potential and strength live, obviously written for the stage: a veritable musical collective is resting on the electronic base, the members of which play classical (e.g. violin, double bass, wind instruments, drums, piano) and modern instruments (electric guitar, bass, synthesizer, harmonica, etc.). The work sounded is a re-definition of sacral themes, you only have to add a mixed choir and pinch of oriental influence to the cavalcade of instruments outlined above to get the picture. Its language is mainly that of Latin prayers, but despite this it isn't rapture that takes a hold on the listener, but respect and bliss granted by the music's richness in nuances. Thus, this is a very interesting musical experiment, and thanks to the saxophone sounded on Gloria all we could really do was to grin.



ELECTROBOLT - Stay Tuned

Fat bass, cleverly fitted guitars, a little bit of trip hop, some Prodigy, some Enigma – all those fineness on one experimental electro-rock album. A very radio friendly, enjoyable, diverse work, which oviously can't be categorized with one word only. We need to start with the members' past (Jacques Roubaty was a sound engineer and Vincent Yerly was a rockmusician), add the well used electronics and the trip hop elements to the always present, low-key, experimenting guitar – and that describes it.

Spiffy, snapping titles are relaying with slower, more trip hop orientated songs here. This latter influence is the most sensible on the song Want It, the easier sound is represented by the first track, but even more the full of positive energy OK! Somewhere in the middle, there's the relaxing X Master with a bit of an Enigma sound, and there's also and extended mix of this one at the end of the album. Right after that there's Please Move Out, a song that surprises us with using the instrument jew's harp. Second after that is Safe And Sound that evokes Prodigy. There's five minutes 20 seconds away from the high life during I Wanna Get Out, that puts a dreamlike atmosphere over the trip hop beats, with some magically added Indian mood. That is how the album ends, and the aftermath leaves us feeling it was a nice earcandy, from the beginning till the end.

CHECK THE LABEL AT

WWW.INTOXYGENE.COM

AND BUY THEIR STUFF OR WE SEND SOME SPECIAL NINJAS. THEY'LL BACKSTAB YOU AND THEY'LL DO THAT WITH SPECIAL TOOLS. RIGHT INTO SPECIAL PLACES. WE'RE TALKING ABOUT WARM AND CONCAVE ONES.



Y FRONT - Mellow Cosmos

Only a few people know it, it has come from almost nothing, and unfortunately it broke up since, but the eclectic, extremely elaborated cyber-electro-rock music of the French Y-Front on their first album, Mellow Cosmos, still gives a massive ten-point experience. Breakbeat, mostly slashing guitars welded to DnB base, samplings of astonishingly precise composition, rich musical experience, fresh energy that is inflaming crowds – that is how I could describe this French duo – Syd Ogy and D. I cannot even imagine what they would have become if they had received a much effective promotion; both the critic and the music fan remains sitting, seeing and hearing their skilledness. The real magic of the album lies in that ease and energy which not even the strict perfectionist attitude can convert into mannerism. They rule the sample perfectly, each sound has its place and aim, they know how to write good songs and in addition, throughout the whole album. I strongly recommend the title song and the tracks Eccentric Moondancer, Home Pornographic Machine and finally, Neverending Flight!

BROUGHT TO YOU BY
TERYAL

DJ DAY-MÁR

WWW.DJDAYMAR.NL



2006 BROUGHT US ONE OF THE MOST ENERGETIC FUSIONAL PRODUCTS WE'VE HEARD AND SEEN SO FAR: THE **EMBRACE THE NIGHT** VIDEOCLIP DONE BY THE DUTCH EMPRESS OF TECHNO HARDCORE, A.K.A. **DJ DAY-MÁR**. MIXING GOTH LOOKS AND GOTHIC-METALISH VOCALS WITH THE LIMITLESS-BPM DANCEFLOOR-FILLING STOMPIN', WE FELT WE HAVE TO PRESENT THIS POWERPUNCH TO YOU ALL.

[INTERVIEW: DAMAGE]



BORN: 24 MAY 1984
YRS OF INVOLVEMENT IN THE SCENE: 5 YEARS
YRS OF DJ'ING: 3,5 YEARS
FAVOURITE GEAR TO USE: PIONEER 800 MIXER AND THE TECHNICS SL-1210M5G TURNTABLES
YOUR FIRST VINYL: DJ OUTBLAST VS DIGITAL BOY - BE 4 REAL E.P



What is the history behind Day-Már? How did you become the Empress of Hardcore?

DAY-MÁR: I started partying when I was 15 years old. I was always watching the DJ doing his thing, but I never thought at that time that I wanted to be a DJ myself. A few years later I was at an afterparty at home with a friend and he was an amateur hardstyle DJ. I really wanted to try it myself and I liked it so much that I bought my own turntables the same week! After 5 months of practicing I wanted to play at a party and I asked a local organisation if they would give me that oppurtunity.. They said it was okay! I really messed up that set because I was so nervous! But a month later I wanted to try it again and this time my set was perfect! That year I played at a lot of little parties here in Holland. And all was going great! And then in January 2005 when I was doing nothing special at home, my phone rang.. It was DJ Outblast from Masters of Hardcore! He asked me if I wanted to play at the next Masters of Hardcore in Thialf Heerenveen! That's a location for 20.000 people! Of course I said yes! And after that I got a lot of bookings for a lot of great parties! So that's sort of my story :-)

How much of you is Day-Már and how much of you is the private person? Can you separate your DJ'ing and normal life? Is there any need to separate them at all?

DAY-MÁR: I don't think it's needed to totally separate them..I'm always the same person. I don't think I want to separate DJ'ing and my normal life because I want to be a DJ 24/7 ;-)

What does "hardcore" mean to you? What does it give you that no other genres can?

DAY-MÁR: Hardcore gives me a lot of energy! And every time I play hardcore I get excited and happy! I think it's the style that brings the most energy to my life. At home I listen to a lot of other styles of music, but it's not as satisfying.

What subgenres are your favourites and what do you spin at parties?

DAY-MÁR: My favorite subgenre is darkcore and UK hardcore! But I try to combine a lot of styles in one set.. Like UK hardcore, Frenchcore, some mainstream records, hard-techno and a little bit of drum & bass.

What non-hardcore stuff/genres do you listen to? Any past affiliations with other subcultures?

DAY-MÁR: I listen to a lot of Gothic metal, trance and drum & bass.. But also to Maria Mena, Anouk and Dire Straits! But it's too much to tell because I like a lot of styles and bands!

You've got lots of Goth, electro and industrialheads hooked with both your Gothic look and your aggressive sound, the Embrace the Night promotional video is such a truly fantastic mayhem! So tell us, how does the look come from?

DAY-MÁR: Thank you! To be honest, I really don't know where it has come from.. 5 years ago I was still a blond and I was wearing a lot of colourful outfits. But by the time I started to play as a DJ, I only wanted to wear black clothes, I coloured my hair darker and darker and now it's all black.. I was listening to gothic-metal at that time and the look of some band members inspired me, I suppose. When I'm all dresed up in black, and I put a lot of black make-up on, I'm feeling at my best..

Please elaborate on how Embrace the Night got born - both the track and the video! What's the story behind that, how did your niece end up doing the vocals?

DAY-MÁR: Well, I have a niece, she is the lead-singer in a gothic-metal band named Delain, and I really-really wanted to mix hardcore with a sense of Gothic metal.. I called her and asked if she wanted to come to the studio to record some vocals. And she said yes! So we did that and I started to work on a hardcore track. In the beginning I had some problems with using the vocals in the right way, but after a lot of trying and deleting a lot of tracks I had it..I gave the track to DJ Outblast and he liked it so much that he and King Matthew decided that it was the new Masters Of Hardcore anthem! The video-clip was specially made for the next Masters of Hardcore, and I had a lot of fun while making it hahaha!

When can we expect more releases from you? Do you have any plans to continue with this kind of harsh melodic hardcore sound?

DAY-MÁR: Ow yeah! I'm very busy in the studio right now together with Noize Suppressor. I hope that record's coming out around May. And that rough style is my style so I hope I can produce more records similar to the one I'm producing now. There are also plans to make

a remix of Embrace the Night together with Justice. He's a UK hardcore/terror producer from Holland.

What are you more, a DJ or a producer?

DAY-MÁR: I really like to do both, but I think I'm enjoying the DJ-ing better. That's because you get direct reactions from party people and fans! Sometimes when I'm producing, I don't have enough patience. I want a great track, and great reactions but you don't get them directly of course. Simply because producing takes a lot of time!

What was your biggest and smallest party you spinned at and what was the most memorable one?

DAY-MÁR: That's always a difficult question, but I think the Masters of Hardcore in Dortmund last year was the most memorable one for me, because I made the anthem and my niece Charlotte was singing the anthem live on stage! I was so nervous - but it was great!
The biggest probably was Masters of Hardcore in the Brabanthallen the 10th of February. It was very crowded and over 21.000 visitors from all over Europe had the time of their lives. The smallest party I really don't remember.. I've played at a lot of small parties, sometimes only for 50 people, but here in Holland that's sort of normal because there's one in every city, every weekend.

Which are your favourite Dutch and non-Dutch festivals?

DAY-MÁR: My favorite non-Dutch festival is Nature One in Germany!! 5 days maximum party! more then 300 dj's! I played there for 2 years in a row at the Thunderdome stage! Fantastic party! Fantastic people! My favorite Dutch festival is Dominator, but Defqon 1 is also great! At Dominator I played once, but not yet at Defqon.. I hope that's going to happen this year.

What's the fest that you still haven't spinned at but you'd love to?

DAY-MÁR: Thunderdome! Well, I played at the Thunderdome stage at Nature One but I really would like to play at the party in Holland!

How do you see the Dutch hardcore scene now?

DAY-MÁR: Well, a lot of people are afraid that the hardcore scene will "collapse" once again, like it did in '99. I disagree. I think that hardcore has become a style with a lot of substyles, like UK hardcore, Frenchcore, Terror, Darkcore, Industrial etc. All those substyles are not as commercial as mainstream hardcore. When a style is non-commercial, the scene will stay alive. The Dutch scene is by far the largest scene, but I really look forward to playing in other countries, because the scene in other countries has the potential to grow. In Holland it's very nice to have the opportunity to go to parties every day of the week, but at the same time it's less special.

In an apparently male-dominated music scene, what is it like to stand as a woman behind the decks?

DAY-MÁR: All the male DJ's I know treat me like just another well-respected DJ in the scene. As a female DJ, you have to bring something that the current male DJ's don't have. People don't expect a female DJ to play as hard and rough as guys. I don't know why, but it's a fact. I often get compliments (which I'm very happy about), when people say that they didn't think I could live up to their (male-)expectations. I really enjoy seeing other female DJ's in the scene and a lot of them are personal friends, like Lindsay (DJ Korsakoff).

Do HC labels and artists experience record sales losses because of MP3 piracy in a country, where the scene appears to be more about parties than actual CDs?

DAY-MÁR: Well, producing and performing as a DJ are two different things of course. Naturally I don't like the fact that my releases can be downloaded without paying for. Not just because I don't receive the money I could get when people buy my releases, but more because it is destroying the scene. There are a lot of artists that don't perform as DJs or live-acts. They have to live from the money they earn by releasing tracks and the people who buy them. Downloading those tracks illegally prevents the artist from making another album or track.

What's the great Day-Már masterplan for the years to come?

DAY-MÁR: Haha, the great masterplan? Well, there are a lot of things to come. I'm hoping to spend more time in the studio to produce more tracks and then hopefully I can release my own album. But that's something that won't happen in the following months, more like next year. As for DJ-ing... I really enjoy other countries, and every country I haven't been before for a gig, is a great new experience. Maybe I could play in Hungary? :-)

Thank you so much for dedicating your time to us. Do you have any final messages for THE DOSE readers?

DAY-MÁR: The pleasure was all mine! Final message.. Live life to the max, enjoy it while you can, life is too short to regret things you haven't done ;-)













THE DAY-MÁR CURRENT PLAY-TOP-10

1. **ARKUS P** The Day
2. **DOLPHIN** Crowdrocka
3. **DAY-MÁR** Embrace the Night
4. **567482** Thunderdome 2006
5. **JUSTICE** Kokane (znooptokkiedrokz remix)
6. **'S APHIRA** Project SDE
7. **NEGATIVE A** 1976
8. **DAY-MÁR** Bedtime Story
9. **HELLFISH** Hardcore Will Never Die
10. **HECTIC FENCE** Armed to the Teeth





PHOTO CREDITS

cover&page46: DAVE LOLKES DE BEER, page47: DAVE LOLKES DE BEER, BINNE, page48: SEBASTIAAN RADEMAKER, DAVE LOLKES DE BEER, JAN WILLEM VAN VILSTEREN, page49: SANDER VERSTEEG, BINNE, DAVE LOLKES DE BEER

NIHONGO CORNER



BESPA KUMAMERO

BESPA KUMAMERO is the wet dream for teenagers who're both into cyberpunk, mellow electronic music, incredibly cute singers and sword-wielding guitarists.

The duo of Azumi Kuwadate (vocals) and Monkichi Irikura (programming) is a great mixture of j-pop, electro-beat, weird on-stage performances and the moves of teenager punks. Their three-track demo is a great teaser bite for everyone, but evidently the j-fans gonna appreciate it the most, especially with Azumi's vocals blessed with the kawaii factor.

Monkichi Irikura apparently superglued at least two fingers on the resonance filter, he gives the riffs and applies the kicks, this would really be Mortal Kombat in the SNES world. Nylon Wave is a daring move into the realm of 90's teen electro, from glissandos to chords and the same level of pinkness goes with Muddy Romantic as well, although it's much warmer and fixed with guitars, and as for Totem Pole, no gaming parlours should start their days without its cold 8-bit sound!

Yeah, the whole world's a game, they could say that and if you haven't realized it yet, you will when you grab their live DVD. They feel perfectly well on stage, running and jumping around, waving fans and katanas, presenting whole choreographies of Tekken. They have an unmistakeable synthpoppish-newravish-nineties feel and that makes them an either-grab-or-leave band. Aural Vampire fans should also give a try - the two bands are pretty much on friendly terms. Anyone experiencing face-to-face their UK tour should give us some feedback. (Check YouTube for their videos!)

WWW.MYSPACE.COM/BESPAKUMAMERO









DJ KHIMAIRA




WWW.MYSPACE.COM/DJKHIMAIRA

We seldom receive DJ mixes here at the LD50 headquarters, so it's pretty much fun seeing how club DJs try to present themselves, especially when it comes to the beatmatching skills of a Japanese DJ!

Khimaira drives the point home into your forehead with the musical equivalent of a lethal injection: darkness is imminent. His selection, as you'll see below, is based on hellectro and the more manageable rhythmic noise tracks. His beatmatching skills are good, no doubts about that. My only problem is that it's quite hard to crossfade tracks that have very harsh synths, very distinct synth riffs and not enough loops to manage the fade from one track to the other. Well, this is what the evil hellectro is all about and DJ Khimaira stabs the mix quite a few times with it. On the other hand, he's got a few tricks up his sleeve at the end, which elevates the whole thing to a very pleasureable level.

It's also good to know that he works with CDJs and loves to screech distorted vocals on top of looped rhythmic noise tracks (think Xotox, Converter or Iszoloscope here).

Verdict: DON'T STOP!

01. **HOCICO** - Twisted Lines (Boiling Turmoil remix by Solitary Experiments)
02. **ANDRACULOID** - Grave Danger (Skeletal Meltdown & Andraculoid collaboration)
03. **HEIMATAERDE** - Endros (The original edit version by DJ Khimaira)
04. **X-FUSION** - Nothing To Loose (The original edit version by DJ Khimaira)
05. **TAMTRUM** - Love Is Hate : I Love You (The original hard trance edit version by DJ Khimaira)
06. **VELVET ACID CHRIST** - Misery (The original edit version by DJ Khimaira)
07. DULCE LIQUIDO - Psicosis
08. **XOTOX** - Minuszeit
09. **TAMTRUM** - Industrial Room (The original short edit version by DJ Khimaira)
10. **:WUMPSCUT:** - Kreig (The original edit version by DJ Khimaira)
11. **X-FUSION** - Psycho Maniac (The mush-up long deejay mixed version by DJ Khimaira)



COO:YA

COO:YA is one of the most intimate and mature Japanese pop we've ever heard in years. This is mostly due to the fact that Kurage Honda (music) and Miyo (vocals) take out all the bubblegum that's so typical of J-pop and leave the energy, the melancholy and the passion inside, not with a touch of English - everything is in Nihongo to keep things as intact as possible.

Those into industrial/grunge/crossover will love the fact that Coo:ya in its faster moments is quite like good old Curve and even if you're not into Japanese music, that should be just enough to order their 2nd LP, Jouen (and grab their mini album, Jougen no tsuki). As for their slower tracks, they're like a hopeful winter spent alone - hopeful, cautious and with small, soft spots of warmth. Miyo will surely enchant you with her voice and as for Kurage Honda, he plays perfectly on human hearts. Which is more musicians could really hope for, really.

WWW.MYSPACE.COM/COOYA



WWW.MYSPACE.COM/HIMAWARING

HIMAWARI



HIMAWARI is art, is cyberpunk, is high-tech organic orgasm. Himawari is the Japanese Björk, the kind of electro-alternative that would-be art students love, the one that whispers about how emotions, tragedies, lies and hopes really work.

If you remember how Björk sounded like around her Post-era with all the mangled brass lines, the eclectic layers, the dirty trip-hop work by Tricky - you all have it in Himawari, although it's much more dense, tense and eager to explode.

Don't look surprised. Lena and Takeshi Ichikawa live on the Tokyo-Detroit axis and it explains it all, the emptiness, the artistic freedom, the emphasis on technology - they've even been interviewed in High Tech Soul, a superb piece of documentary on Detroit techno. The editors love it so how about popping online and ordering that together with Pomposo, their new album?

And as for their website, we checked out their video gallery, then tore our hands off. Our designer friends did the same. It's super artistic ownage and we respect them as our children from the future.

WWW.MYSPACE.COM/HEADPHONESPRESIDENT5848

HEAD PHONES PRESIDENT

Take KoRN, turn them into Japanese, drop the unnecessary clichés of nu-metal and add a healthy variety of mindblowing riffing. Give them a female frontman whose voice is seething with experience and emotions and could raise the dead if she really wanted to: and lo, there you have **HEAD PHONES PRESIDENT**.

We've received their Toy's Box DVD, filled with live recordings, interviews and lots of various materials. HPP is scaringly broody and serious with all the band members respectfully laidback. As for the singer, Ooyama Anza, she's quite a personality - half South-African, half Japanese, she's been in the role of Sailor Moon of the Sera Myu musicals for half a decade - but she's also an active musical actor in Miss Saigon and Les Miserables.

She's also has a commanding and surprisingly strong personality that even shines through the screen - we're just hoping for a possibility to see them live in Japan, wherever they may be playing. Grab your anger, focus it and check their MySpace. You'll be delighted, jut as we were.















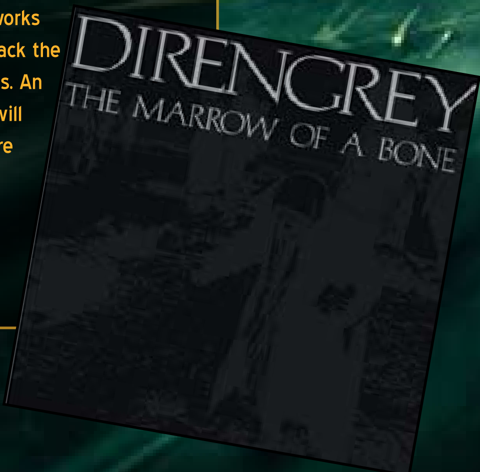
THE CASE FILES IN JAPANESE

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DIR EN GREY - Marrow Of A Bone
(2006, Free-Will / Gan-Shin)

The fifth album from these former visual kei heroes finds the band going even further on the path they've been following for the last several years, developing their very own, unique hard-hitting sound and doing an even better job at it than before. During the two years that passed since the release of the equally strong 'Withering To Death' album, Dir en grey went thru a sudden international popularity burst. They toured Europe and the US several times, producing pretty decent sales at both market and the effects of this show in Marrow several ways; the western influences got obviously stronger and English lyrics became a majority. The later brings forth the album's only serious problem: while their old, Japanese lyrics were know for being exceptionally decent and well-written, most of the English ones are rather simple and subpar. However, in most of the songs you can not really understand them anyways, as they get lost in the midst of Kyo's demented screams and growls, so, as long as you keep away from the lyrics booklet, you are safe and can fully enjoy what is probably the most coherent album, that band has released so far. It has something to offer for everyone. We get a bunch of extremely tight, heavy-as-hell tracks, a few slower ballads, some random bursts of insane brutallity and even the fans of their early works will find a few songs that bring back the memories of those good old times. An exceptionally strong album, that will hopefully help them get even more fans world wide.







VIDOLL - V.I.D. (Very Important Doll)
(2007, Under Code)

Vidoll was once known for writing some of the most insanely extreme songs in the visual kei scene. Tracks like 'boku boku' or 'kichigai TV' were pure, over-top madness, with filled wild rhythm-changes, screaming vocals, and totally unexpected ideas. By now it's all gone and V.I.D. is closer in sound to some of the classic, late-90's visual bands, with lot of slow-paced melodies, mellow tunes and vocals and an overall softer tone. Actually they sound more like Lareine and such, than anything they done in their first few years of existence, which comes as quite a shock for the old fans. I was also very sceptical, after listening to their last several singles and was not expecting much from the album, but afterall it turned out to be a nice surprise. Even the songs that I disliked on the singles sound totally different as part of a bigger picture. Still, if you are expecting typical Vidoll material you will be probably deeply disappointed, but in itself, V.I.D. stand as a very coherent and solid release, that showcases great song-writing and musical skills, Jui's ever-amazing vocals and so many random ideas thrown-in here and there that you will always find something new, even after dozens of listens. It is an exceptionally decenent album in its own way, but I miss their old style, which was a lot more outstanding and fresh, a lot, so I will stick with their early releases.



DESPAIR - Deserted Technology Riot
(2006, DeathWatch Asia)

This long awaited new material from local legend Despair is their first proper CD release after a long line of tapes and CD-R's. Since their 'Beautiful Japanese Sight' single, which was released about a year before their memorable appearence at WGT in 2005, this is their first longer output and it picks up exactly where that one left off, bringing their brutal, chaotic sound to new heights. The two years that passed since show a lot and Deserted Technology Riot is a much more solid, well-written and complex work than its predecessor. Beside obviously gaining more experience in song-writing, their music also went into new territories and now, beside their typical, extremely harsch electro-industrial sound, the influence of the Atari Teenage Riot kind of digital hardcore acts show a lot more, especially in the opening track, the fan-favorite 'Jarring God'. Definitely a huge step ahead for the band and we can just hope that next time they will be back with a full length album of the same kind of ass-kicking goodness.





HIZAKI GRACE PROJECT - Dignity of Crest
(2007, Sequence Records)

This all-star indies visual kei super-band, that formed at the end of 2006 is the brain-child of outstanding guitarist and composer Hizaki, former member of Schwardix Marvally and Sulfuric Acid, who, during the last few years, became one of the most omnipresent and prominent figures of the scene. He got Kamijo of Lareine fame as producer and invited some of the best musicians around to this project, forming an amazingly strong line-up, but his real winning card is Juka, the former singer of Moi Dix Mois. In MDM he was already pretty good, but here he really shines. He displays a wide diversity of singing styles, always fitting to the given song, from high-pitched, melodic, opera vocals, to deep growling, shouting and so on. But his voice is not the only thing that connects Mana's and Hizaki's band. The music style is also often very similar, with fast drumming, strong gothic-metal, opera and classical influences, and an assload of harpsichord and organ, but fortunately they do not stop here and add a lot of other elements to their sound, making it way more diverse and interesting, compared to what Moi Dix Mois did so far and they even have some pleasant surprises thrown into the mix here and there, like the raw and punkish 'Hover Mind', which is just pure fun. Easily one of the best recent vk releases, that never lets down for a moment and is a lot of fun to listen to.



THE CANDY SPOOKY THEATER - Living Dead Spooky Doll's Family in The Rock'n Child's Spook Show Baby
(2007, Trisol)

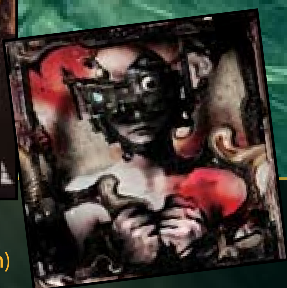
The Candy Spooky Theater is easily one of the most interesting and exciting band coming from Japan's goth scene. Their songs will make you feel like walking amongst the tacky leftover sets of an old, z-grade horrorflick, set in a haunted house, that is filled with a legion lurking ghosts and creepy-crawly antic dolls. Like you somehow got into the surreal nightmare of a kid that listened to too many spooky stories before going to sleep. The band's image perfectly matches the visions their songs evoke: they look like some Nightmare Before Christmas runaways come to life and their music is also a freaky mixture of gothy influences and Danny Elfman-like weirdness. In Japan they have released four singles since they formed in 2003, but recently German label Trisol did us a big favour and collected all their songs on this full-length, Europe-only release. The charming and amusing world of The Candy Spooky Theater might be just too insane and strange for some, but for anyone with a love for weirdness, they are a must listen. Buy it or Jack Spooky will take all your candies away.



V/A - Dark Waters
(2006, DeathWatch Asia)

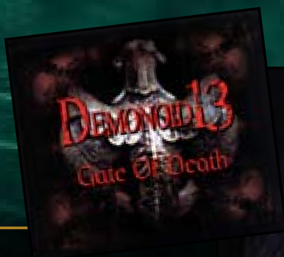
To this date, Dark Waters is by far the best and most comprehensive compilation documenting Japan's exciting and quickly growing goth and industrial scene. It was released by the up-and-coming DeathWatch Asia label, which decided to end the era of demos and limited edition CD-R's that's been typical of the still very small and very underground scene till recently and tries to give world wide exposure to the bands that deserve it, with proper CD releases and international distribution. The compilation features a very wide variety of styles, from the harshest of electro-industrial (Destruct System, Baal, Demonoid 13), etheral gothness (Satanyanko, Psycho Dream), old-school death-rock (Speecies) to electro-pop (Aural Vampire) and amazing, over-the-top prog-rock influenced goth rock (Jet Pepper Tower), plus a very ATRish remix from the ever-excellent Despair. Other good thing is that the 12 track CD features only new material, unreleased remixes and songs that's been available only on long out-of-print CD-R's and beside some better known names, such as Baal or Aural Vampire, it introduces several equally great bands that previously had no or minimal exposure outside Japan. An absolute must-buy for anyone who is interested in Japan's goth/industrial scene and highly recommended to people who want to check out a dozen of above average bands.





MERRY - Peep Show
(2006, Victor Entertainment / Gan-Shin)

One of the most important bands to emerge from the visual kei scene is back with their forth album, which is their second since they signed to a major labal. While their previous one, Nu-Chemical Rhetoric was probably their strongest work so far, this one leaves a rather mixed aftertaste. There are some pretty good tracks on this one as well, like 'Sentimental New Pop' or the totally crazy 'PLTC', but most of the album is just too soft-hearted, filled with reworkings of old ideas, that we have already heard from them several times in much tighter, better versions. They seem to be going thru changes, trying to redefine themselves and they obviously need something to shake things up a bit, but instead of trying out new, fresh ideas they are just going around in circles. It is still a good album and better than most full-length vk releases, but it just pales in comparison with their earlier works, which is a pity, but hopefully they will soon figure out that this is just not the way to go and will get back doing songs as amazing and revolutionary original as their early classics.





DEMONOID 13 - Gates of Death
(2006, DeathWatch Asia)

Debut mini-album from Nagoya's new heroes, who are resposible for some of the hardest and best electro-industrial that came out of Japan so far. The five track EP was originally self-released by the three-piece band in 2005, but the people at DWA label fortunately decided to re-release it and giving it a professional package and distribution to help it get the exposure it deserves. Demonoid 13's singer, Fixer-D is also known for playing the hardest sets of the scene as a DJ and it pretty much shows in their music. Their sound always stays extremely dark and menacing, but at the same time it is also very diverse and changes from song to song from old-school, metal-percussion heavy industrial, to hellectro and everything in-between, complete with brutal, growling vocals and a wide variety of noisy, chaotic samples. They are clearly amongst the brightest hopes of Japan and these five tracks will make you plead for more, as it is just the perfect treat for anyone looking for great, old-school electro industrial done the hardest way possible.

CELLDWELLER

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CELLDWELLER AKA **KLAYTON** HAS THE FOCUSING SKILLS OF A ZEN MONK AND THE MUSICAL CREATIVITY OF MASTER SCOREWRITERS WHO'RE HIGH ON THE WORLD'S VIBES. HE ALSO PRODUCES MUSIC YOU WANT TO LISTEN TO IN THE DOJO WHILE YOU'RE KICKING SOMEONE'S ASS. HE'S ALSO THE GUY WHOSE MUSIC YOU OBVIOUSLY KNOW, EVEN IF YOU BELIEVE YOU DON'T, HE'S BEEN LICENSED TO SO MANY MOVIES.

AND HE'S JUST ABOUT TO RETURN WITH A NEW ALBUM.

[INTERVIEW: DAMAGE]

Hey there Klayton! For all our readers who're not yet familiar with the name of your project Celldweller, could you please give us a little but detailed rundown on your musical history?

KLAYTON: Started on the drums as a kid. Never been a really social guy, so I would gladly spend most of my time consumed in rehearsing and absorbing musical knowledge. I eventually became frustrated by the inability to get the sounds in my head out. That's hard to do with only a drumset as an instrument, so from there I moved on to any other instrument I could get my hands on and bastardize. Never had any formal training, just lots of determination and no friends – for some odd reason, that always kept me focused. Go figure. I played in a few bands, but after discovering my first sequencer said "Bye bye!" to the whole band Idea and locked myself in my cellar studio and started making my own noise on my own terms. The most exciting time of my life – it was so much more fun than getting my ass kicked in school.

I was involved in a few projects, but I put all of that to rest when I started Celldweller. I wanted to focus on one thing, and that was going to be it for me.

Your tracks have been picked for lots of soundtracks, both movie- and game-related, yet you claim you're not following where your tracks appear. Is there any movie, though, that you'd compose a score (or even one track) to? And what would your choice be, score or a track?

KLAYTON: Well by nature, I'm not very hype-oriented. So when a track lands in a movie or video game, I'm glad because I'll be able to pay the mortgage next month, not because I think I'm hot shit now that I'm in a movie. In fact, I don't think I've seen one video game that I've ever been in – I don't even own a gaming system. Bad, bad me… I do have to admit that there are times when it's cool. I remember taking a girl to a movie and they happened to play the Spiderman 2 trailer before the main feature. The look of shock when she heard "Switchback" was priceless – I got to be a stud for 15 seconds.

I am certainly interested in scoring to film and am heading in that direction at the moment. As for which movie, it's hard to say. I would love to be part of something that I'm genuinely into, but you don't always have that option. I'm hoping to get a shot at scoring "The Passion of the Christ 2."

As far as I know, you currently live and work in Detroit. There's this documentary about techno music entitled "High Tech Soul" that features all the Detroit techno/minimal gods depicting a city that's beautiful in the urban sense of the word but desolate and alienated at the same time. What do you think of Detroit? Why did you move there? What's your opinion on the Detroit techno scene?

KLAYTON: Part of the reason I moved to Detroit from New York was because it was the birthplace of certain styles of techno. Unfortunately, by the time I had moved here, the scene had kinda died out. Just my luck. Detroit is a bit desolate in comparison to what I grew up around in New York, but has it's own vibe. I think I was optimistic about the techno scene opening musical possibilities for me, but it didn't totally pan out the way I had imagined. Truthfully, I just needed to get out of New York in general, so I moved to Detroit more to be closer to a few friends and figured the rest would work itself out. So far, so good…

According to you, you're more inspired by art, literature and fashion than by music. What were those objects/products of art, literature and fashion that made an impression on you or even influenced you lately?

KLAYTON: Japan. Anytime I would see things growing up that I thought were "cool", there was some tie-in to Japan. Godzilla was my childhood mentor, for instance. I could relate to him and if I could just BE him for one day, I could incinerate every kid who kicked my ass in school on a daily basis. I remember seeing Akira for the first time in a small theater in New York. I was blown away. The Japanese sense of fashion would play into my look later on in my career, although I didn't even realize it was all these things were culturally interconnected at the time.

I am also a big proponent of technology, and when I discovered a computer could do more than run my music software, I very naturally moved into digital art. I can't draw to save my wretched soul, but could manipulate images to death on my Mac. Art took a whole other course in my life from there. I continue to be inspired by imagery generated or manipulated by technology, but can appreciate traditional art as well.

I spent much of my childhood alone, and found my friends in books, detailing fictional stories I could relate to and characters I wish I could be. I don't have as much time to read anymore and it is the one thing I lament. A great book can inspire and educate, and these things ultimately flow back into my art.



And what about musical influences? What are you listening to nowadays?

KLAYTON: As far as influence, most of my influence is from the music I grew up on – Metal, New Wave, Alternative. Later, I would discover Goa/Psy Trance, Drum and Bass and Techno and more blatantly European sounds – that was the beginning of my musical irrelevance in the US.

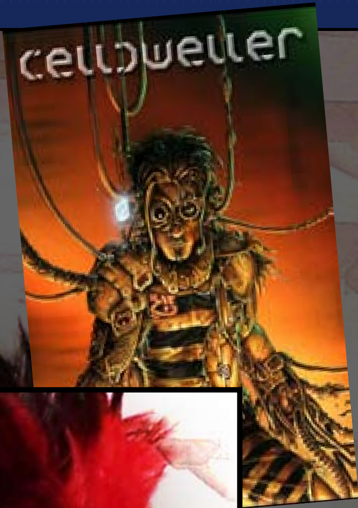
Current artists that I think are inspiring? IAMX, The Knife, Pendulum, Refused, Hybrid…

Earlier you mentioned Astral Projection and Tech' Itch as projects you like. Did you come across other psy/goatrance and d'n'b projects that you prefer?

KLAYTON: Absolutely. I went through a phase where it was mostly Psytrance and DnB – to hell with rock. Cosmosis, MFG, Man With No Name to the early Goldie, Grooverider stuff and Dieselboy, Chris Su, Concord Dawn etc. So much more diverse and challenging than the typical rock crap pimped over the radio airwaves, IMHO.

You recently had your remix contest from "Own Little World". What were the best moments of that, how did applicants treat your music?

KLAYTON: The contest is really only just beginning. Own Little World is only the first of 4 or 5 more rounds to come, so the contest itself will last over a year. I'm thinking the best moments are yet to be heard and seen. We've gotten some pretty cool remixes in and great new talent represented. Lots of people willing to "take it and break it." Anyone is invited to check out http://remix.celldweller.com and download the files to create a remix, or just comment and vote on the remixer's tracks. Round 2 has just launched, with the track "Frozen" up for remixing and destructing.

















After seeing how much of a perfectionist you are, it actually looks like a huge sacrifice to let people do whatever they want to the wave files.

KLAYTON: I did this already in 2001 with "Symbiont", so I have slowly gotten over the natural inclination I would have to not show raw tracks to the world. When I hear how others can take my art and turn it into another piece of art based on their interpretation of it, it makes it easier for me to just throw it out there and not worry about consequence. It's taken years to get to that point, but here I am still alive. Surprisingly, being a little more open with that kind of stuff hasn't killed me… yet.

The Klayton Revision version of Switchback appears amongst the Flash Flash Revolution (a DDR clone) songs. How did the idea come to release your songs to the masses via FFR?

KLAYTON: FFR has been using my tracks for years. I've seen lots of new fans come through that site, so management arranged for my remix of "Switchback" to be featured on the site. I'm all for creating the soundtrack that people can kick ass to.

How much of a gaming person are you, and if you are, what games do you spend time with?

KLAYTON: It would stand to reason that I would be a big gamer, but I've had to exercise restraint. I knew if I let myself play games, I would waste hours, days – weeks just playing. So early on in my career, I made a very conscientious decision - I wouldn't allow myself to get into gaming so I could focus more on creating. I still play a mean game of Pac Man though.

Seeing how you choose various outlets for your ideas, do you have plans for releasing PC or console games?

KLAYTON: Not at the moment. Sounds like a good idea though - Let's get started on making one.

Your latest release is the four-track Remix EP that features Switchback (Klayton Revision) and Own Little World (Remorse Code remix), these tracks being more electronic, gapped/twisted and breakish than the original versions. What's the story behind these tracks?

KLAYTON: My Switchback remix has been a few years in the making. Started it and just left it. I would come back to it and work on it a bit and leave it. I finally decided to finish it. Around the same time, Remorse Code had approached me about doing an Official Celldweller remix. Own Little World made sense, so Bret and Thomas tore it apart and the rest is history.

I guess it's time to ask you about the sophomore Celldweller CD. What production phase are you in now, what specific details would you now leak out to the fans and, most importantly, when can we expect it to be released?

KLAYTON: I am technically still in pre production for the sophomore release. I think I've been in pre production for close to 100 years, or at least it feels that way to me. I'm getting down the last phases – finalizing lyrics and cleaning up all the little parts I've been wishing I didn't have to deal with. Guess it's time to deal with it. The only thing I can say about this disc so far is that it's even worse than my last one. Well, I'm sure someone will eventually agree with that statement, so I might as well make it now so they won't be disappointed. As far as I'm concerned, I'm breaking new ground with this release. My first disc has songs that were written 7 years ago. I'm in a different place creatively and in my life in general. Naturally this CD will reflect that. I even have a duet with Britney Spears on this disc " Shave me baby, one more time." She is a brilliant artist and I can't wait for the world to hear this track.

You said earlier that the things that completely changed your life was a Skinny Puppy record. Do you remember which one? Are there any other music- or album-related life-changing experiences you'd share with us?

KLAYTON: I don't ever remember saying that. I do remember saying that a Skinny Puppy show had opened my eyes to a whole new world. Too Dark Park tour was mindblowing to me at the time and reflected Ideas I had in my head for years for my own stuff, but didn't have the knowledge or resources to pull off. There are many musical moments in my life that were life-changing, but for the most part those are between me, myself and I. The bottom line is that I learned at an early age the power of music. It's not something I take lightly and am grateful to God daily that I still have all my fingers and my hearing - I was never really any good at washing dishes or delivering papers.

You have quite a bad opinion on today's music business and labels. What do you think, is there a way out of the current business model (financial/promotional) and if so, what's your vision of it?

KLAYTON: I don't know that I have a bad opinion. I just have an opinion, but I recognize that opinions are like assholes – everyone's got one and they all stink. As far as labels, I've kinda been there & done that so I know what a label could be good for and also what they aren't good for. The game has changed so much that it's completely irrelevant anyway. I am very fortunate that I never signed a big record deal (that actually stuck, at least.) I am independent and with relative success – 2 things not often found in the same sentence in the music industry. This goes to show you that it can be done. I was too dumb to quit and it's paid off. Had I not persisted, it would have been back to washing dishes and delivering papers and we already know that was no fun.

Here's the scoop boys and girls – take control. Promote yourself, invest in yourself, write, write, write. You have the internet – use it. Give your music away – just get people to your shows and get them to buy a tee shirt, which is not so easily pirated. Network - Myspace is a veritable treasure chest of talent if you can find it amongst the millions. Find the right people to attach yourself to and you never know what that outcome will be.

Please elaborate on your FIXTmusic and LVL production projects! What are your short- and long-term plans with them?

KLAYTON: FIXT Music is my label. LVL was the first artist signed to the label and now we've also got Subkulture. We will be releasing material from both of these artists this year. More details and tunes can be found on the Official FIXT Site. (Http://fixtmusic.com)

Another whole angle with FIXT Music outside of the artist thing, is finding other artists who want to make money writing music and who also want to hear their tracks in Film/TV/Video Games. We're always scouting for artists with a good production sense and the ability to deliver finished tracks for us to take to the rest of the world. Power to the people – we're not a major or even minor label, yet the artists we choose are making money doing what they love to do. Hooray for capitalism and the entertainment industry.

What you do you do mostly alone. Lots of artists and teenager may adore or outright envy your capability do act so independently. If you could spread words of wisdom on how to set off on that path and how to stay on it, what would you say?

KLAYTON: Masturbate. Other than that, I watch an occasional movie but even during that, I'm working by analyzing the sound and cinematography. Fun, fun, fun. As far as being envied, that's pretty flattering. I don't remember being envied too often as a kid, when I was laying in a pool of my own snot and blood after a nice playground ass-kickin'.

In good conscience, I can only give advice based on my own experiences. I've worked my ass off and sacrificed much to do what I do. If you can't handle that or are even remotely half assed about pursuing your dream, take a course in dish washing or paper delivery. Unless daddy or mommy are going to use their clout and $ to buy you a successful career, then you're stuck with the rest of us. You have to work for it BUT if you do, and persist you can accomplish. Now, who wants to book me as the motivational speaker for their next dental convention? Anyone? Anyone?

What's your opinion on cyberpunk as the cultural mashup and cyber genre?

KLAYTON: Mad Max, Blade Runner, Escape from New York – movies that have influenced me in a number of ways. I wanted to be Snake Plisken. I wanted to be Deckard. I ended up just some dude with red hair, but not without some piece of that futuristic vision still intact. I've never really subscribed to any genre, musically, fashion or otherwise. The whole concept of the Cyberpunk lifestyle was so appealing to me and I have always related.



THE CHAIRLEG OF TRUTH

Did you know that every single track off the debut Celldweller album have been licensed for the film/TV/video game industry?

Credits include:

The Hills Have Eyes 2
CSI (Superbowl Spot)
Superman Returns
Silent Hill
Doom
Mr. and Mrs. Smith
Supercross
XXX: State of the Union
Spider-man 2
Constantine
Catwoman
Redline
The Punisher
Dirt
Friday Night Lights
Paycheck
Timeline
Mindhunters
National Security
Bad Boys 2
Crackdown
The Fast and the Furious: Tokyo Drift
Need for Speed: Most Wanted
Project Gotham Racing 3
Enter the Matrix
XGRA



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V/A - CRASH FREQUENCY 2
(www.decadancerecords.it/ran, myspace.com/ranworld)

We are big fans of collectives, and this scene is in urgent need of colligating. There is a great example for this in Australia, where all the musicians of the underground scene developed into an active community: their primary aim is to support and propogate each other with joint force. Their compilation, Crash Frequency has arrived to its second issue. This time with a double album, with a surprisingly exigent get-up.

We have three profaine comment while listening to the compilation. One: the narrow australian scene is on the Sydney-Melbourne axe. Two: the album was made in an exemplary division of labour – the songs were selected by Charles Fenech (**Angel Theory**), the skull symbol were made by Roberto from the **Tankt/The Tenth Stage**, the cover was amde by Destroyx (the chick) from **Angelspit**, and the website was created by Zoog (the guy), also from Angelspit. Three: the genres of some of the bands could be only described in periodic style, the eclectic electronics that are influenced by many various styles is flourishing.



DISC 1 - Arrival [Home]

It's a rare thing that a compilations 10th song brings something new to it, and there would be something to write about every single band – this one is like that. The main bands will sound familiar from the previous compilation. Angel Theory's EBM based hot darkelectro – much more than other similar bands – hits the spot. Thee most succesful export of its country, the Ikon stands still, and the melodic electro/EBM band, Tankt composed the song, Surveillance exclusively for this album, that became their most engaging composition up to this day. One of the new participants is Non Plus, who put the powernoise beats at atmospheric base, an other is the rebelliously vibrating girlie-pop, Dazychain, full of immediate changes, or there is The Tenth Stage playing darkwave-electro. This last one is the new, more vocal project of the singer from Tankt. Talking about side-projects, let's not forget to mention the new side of Pete Crane (the man behind The Crystalline Effect), the Plague Sequence, that is a self-characterization with words used in a very creative way. The singers voice in Tycho Brahe, who represents synth-pop, reminds us to Sero.Overdose, but luckily it doesn't go farther. The recent Lux Voltaire is a plain miracle, Resurrection Eve's gothic sounding electronics needs to be listened to again and again. Those who weren't mentioned are also great bands, there's simply not enough space to write about them.



DISC 1 - Arrival [Home]

The second disc, that aims at clubs, excluding one song, does not consist of the remixes of the songs from the first disc. This is very appealing, as this way we get another 12 plus 1 song, that make us dive into the works of the bands even more. It has an unusual approach to the unconscious dancing, or at least it doesn't go by the „put-the-BPM-higher-hands-up-in-the-air" attitude. On one hand it's very joyful, because it experiments and brings intelligent songs – like the flute-guitar-female vocal combination in Dandelion Wine and Ikon that's full of guitar -, but there aren't many track that would stir up a dancefloor. Don't get me wrong, I don't think these two point of views would exclude each other, I only miss the euphoric characteristics of a bloody amazing party. Again, i have to underline Club Life by Tankt (we can't recommend the album enough), that was noticeably touched by Angel Theory. Angelspit is on the right way as well, and although we could have some prejudice about them, it is without a doubt, that the new version of Elixir is one of the hottest tracks here. As a summary i have to say, that the results aren't as memorable as the first disc. The aim, to put us in the mood for party isn't achieved totally, but it doesn't mean it wouldn't be an enjoyable pastime. These discs are impossible to by-pass if we want to know the Australian scene!



EMPTY - Open Aeon
(empty.aphoticdesign.com,
myspace.com/emptystudio)

The new trend in darkelectro (cause yes, even darkelectro has one), the shamelessly tooling along isn't really represented in Australia. Empty wouldn' stand in the row either, that's one reason to listen to them. Subtly composed elements and clear-out quality are its greatest virtues. The first impression makes us think of a calmer FLA, and because of the lots of vocoders, and also of the spectacular gasmasks one associates them with Dismantled. The difference is in the tempo and in the atmosphere: luckily, Empty doesn't want to be the most aggressive madman in the scene, they put the accent on the soul. The opening movement (that has a video that is full of clichés but for the possibilities quite clever) is at the same time an ars poetica with its clear-out - sometimes even too clear - sad, radioactive sound. Another good point is that one of the most commonly used effect by the genre, the usage of movie quotes (you know, the movie conversation-music-movie conversation thingy) is reasonably restricted. Those who might miss it can get it in the Torn/Alone pair. If i have to pick one favourite off the album, it would be Blue with its emotional retro-electronics, and there's a badass remix of it too. It's a lucky thing, that the guy who mixed the album is none other than Charles Fenech (Angel Theory) who manages the scene in Australia, and the very characteristic remix of Blue seriously upgraded the album. It is a clever, clear project: it doesn't follow the trend, but it doesn't stand out much either, it will easily give a nice time to the lovers of the genre. I'm looking forward to hear the album.

CHECK THE LABEL AT

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AND BUY THEIR STUFF OR WE SEND SOME MORE DRONES. THEY'LL BE TOTING GUNS AND GUNS. AND SOME MORE GUNS WITH HERPES BULLETS.





THE TENTH STAGE - The Tenth Stage
(thetenthstage.com,
myspace.com/thetenthstage)

The latest and most exciting project of the Australian Crash Frequency collective has arrived, eloquently presented by a psychiatrist and his patient wrapped up in strait-jacket. The name of The Tenth Stage means the imagined tenth circle of Dante's Inferno and was born from two people's common work. One of them is John Von Ahlen coming from Subterrane Studios, who, among other things, assisted at the last Tankt album (Club Life) with the recording of the vocal tracks. I think the friendship has started here, because the other member, Roberto Massaglia, who gives his voice to the project, is coming from this great melodic EBM-electro band, which now can be classified broken up. The musical ventrue, which appeared almost completedly unexpectedly, is broad and eclectic: the debut album, starting from simple ideas, is a perplexingly various journey full of irony and morbid stories in the world of pop music, thrown at with darkwave – not secondarily, it is a damn amusing work. It is impossible to define its genre in brief: eclectic post-darkwave – I would say -, but due to the dub/raggie insets it neither stands. That is, the point of the conception cannot be attached to a genre. Because each song of the album can be connected to a theatrical scene mostly, what is more, in a bohemian horror theatre. Murder, zombies, little girl playing with knives, cannibalism (this last one occurs suspiciously frequently by the way) and many other nice things make up the core of the circle of the chosen subjects. The irony and the grotesque accomplishes in the musical part: the composers have asked the help of many branches of pop music beyond the massive darkwave base and have nicely inserted the tools used generally for love hymns or other facile themes of the world into this dark environment. A particularly interesting track is Criminal World, which is a cover of the scandalous 1977 song of the proto-new wave Metro (which the audience may be familiar with from David Bowie's interpretation). The second LP, Grand Guignol, is being made with full speed and after such a start I really cannot imagine what else may burst out from the heads of these two not completely normal Australians!

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MICK MERCER

WWW.MYSPACE.COM/MICKMERCER

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THE WORLD'S GREATEST GOTH HISTORIAN IS MICK MERCER, NO DOUBT ABOUT THAT. THE MAN BEHIND HEX FILES, GOTHIC ROCK, GOTHIC ROCK BLACK BOOK AND 21ST CENTURY GOTH IS FINALLY HERE WITH US TO GIVE US AN EXPERIENCED TRAVELLER'S OVERVIEW ON THE HEYDAYS OF GOTHIC CULTURE AND HIS THOUGHTS ABOUT THE SCENE IN GENERAL.

MARK HIS WORDS CAREFULLY!

[INTERVIEW: DAMAGE]



Mick, we're really proud to have the greatest Goth historian manifesting on our pages! Our first question is an often heard one but our younger readers definitely need to hear about how you become obsessed with the Goth genre and how you became THE Mick Mercer you are now.

MICK: I think obsession creep over you, and you're right, it is an obsession, but I believe that is because it is something deep-seated, rooted inside. In the first place as a child I always responded most to the kind of stories, films and imagery that is most generally prevalent in Goth. Things of darkness, danger, morbid curiosity, death and fanciful, romantic adventure.

As a child I lived in a strange place. I had London Airport (Heathrow) literally at the end of my road, but they had built it in a flat rural area, as they do all airports. Apart from Heathrow and the council estate I lived on it was orginally a little village back then, and while I lived in a modern house, among many other boring modern houses, I only had to walk five minutes up the road, and through a field which were full of cows, and I was inside the graveyard of one of the oldest churches in England and when you walked through that you were in a tiny village which still had its own blacksmith. It was a strange but nice place to grow up. If I wasn't out with my friends, often investigating the fields, and mysterious wooded areas you weren't allowed in (which naturally made us go in there), I would be in the graveyard on my own, or with one friend who also liked it there. I adopted that as my place. The vicar got used to me being there, and would often say hello to the yew tree I was sitting in which always amazed me at how he knew I was inside. (Later on I realised he could see me from the Vicarage window, which was the building next to the graveyard.) I used to tidy the place up for him once a week after a while. It suited us both.

We didn't have horror novels back then, when I was growing up in the 1960's, we had Ghost Story collections, in paperback, which were about the only books I would ever read, and I used otherwise to read comics. My favourite TV show which was often British Gothic at its best, The Avengers. Apart from that I loved The Munsters and The Addams Family.

I didn't like music. My sisters were into the Beatles and The Stones, who I loathed, and still do. About the only thing I enjoyed was The Monkees, on their TV show. That all changed when I saw Alice Cooper on TV, because something about a character being there at the front of music made sense to me, and as I got more into music I also saw the New York Dolls on TV on a show which was showing some old Alice footage, so when Punk came along I was already reading music papers. I think I started around 1974, gradually becoming intrigued by the talk of all the American bands which Melody Maker's American correspondent was into.

Punk was all I needed to get excited and enthusiastic enough to start writing, but I think I got more out of the writing and doing my own fanzine than I did out of most of the bands or their music. It was the odd little bands with the less dogmatic lyrics and attitude which I found myself drawn to. The first ones which really hooked into my imagination were Ultravox and Gloria Mundi. A lot of what is now a staple part of European Goth and softly melodic electronic music is the sort of sound Ultravox were doing all the way back in 1977, when John Foxx was singing with them. Often supporting them was the band Gloria Mundi who I believe really were the first Goth band. They looked like urchins, they had a stark lighting set up, a savage musical sound, and they were dramatic onstage.

I wasn't alone in liking bands like them or the early gigs of Adam and the Ants, or any other punk bands who gradually assumed a twisted, dynamically loud but demanding approach and sound. UK Decay and Theatre Of Hate had that wild feel about them and the one thing you noticed at these sort of gigs was that you would recognise faces in the crowd. It was the same sort of people going along, and spreading the word, which was also happening in fanzines which had a feel for this sort of music. This was the earliest Goth audience.

We were all going for the bands who had a dark imagination, whose songs didn't have the simplicity of punk, but had the same attitude and energy. We simply required more, and it wasn't at all odd that so many bands came through because so many of us obviously shared the same imagery and influences when we were growing up.

The more of these bands that came through and formed the underground variety of the Post-Punk bands, the more I became inspired, and it all led on from there. Although I'd become a music journalist by then and was writing about many Punk and New Wave bands, with the first Indie bands following on, it was this kind of music I wanted to write about most.

My fanzine was doing well, and I'd convinced a music paper to let me do a few reviews for them. Back in the late 70's we had four weekly music newspapers, and a few music magazines. The only proper underground music magazine was called ZigZag and I'd sent the editor Kris Needs my zine and he asked me to do a few bits, and that eventually went on to me becoming Editor myself, but the publisher was a lunatic and highly devious and after a few months he wouldn't even let me in the office, so I went off and started freelancing for Melody Maker in 1982, which was brilliant, because I was able to do full page features on the some of the Goth bands, then in 1983 a new publisher brought the rights to ZigZag, and it was published again, with me as Editor once more. That went on until 1986, and was seen as the Goth bible back then, as we treated the bands enthusiastically, while most of the music papers sneered at the Goth bands. When it finally closed I didn't really know what to do although I'd been writing regularly for Melody Maker all through that period so I just concentrated in writing for them.

You have several books that are absolute necessities for those who want to be well-versed in the genre. Could you tell us how Gothic Rock 1-2 (& Black Book), Hex Files and 21st Century Goth were born and what were the circumstances (scenewise and focuswise) at the times of writing?

MICK: Well, it had all happened by then, obviously, because publishers wouldn't ever consider a book about anything half-formed. They want to know there is a big enough dedicated hardcore audience to make the book likely to make a profit.

The first book, Gothic Rock Black Book, was done by Omnibus who are the big music publisher in the UK in terms of books, and because they'd seen the Goth scene had created band big enough to be signed by major labels they asked me to do the book. That was 1988. I was quite lucky actually because I think they originally asked Mat Smith at Melody Maker, as he'd written a lot about The Mission, but I think he turned them down, honestly admitting he didn't



know enough about the scene generally, and recommended me. Weirdly, I recently realised the guy who got me to do it, Chris Charlesworth, may have been the Melody Maker Writer based in America whose American reports first got me seriously into bands!

That was a straightforward book, done to their express requirements. They stipulated they wanted a certain word length, they wanted the main chapters about the main bands, and just a couple of general chapters to fill out the historical aspect. It was fun to do, but very easy and somewhat undemanding I still made it very honest and didn't try and hide my preference for other bands, and the fact I didn't think much of the way the Big Five were going about things.

That view was shared by a guy called Sheldon Bayley who worked for a magazine publisher in Birmingham. A Goth himself and a big fan of The Mission and Sisters he didn't mind that I wasn't a fan of either band, he liked my approach, he understood my type of humour totally, and he asked if I would like to do a second book, for his publisher, and he said I could do whatever I wanted. This was sheer luxury for a writer and I had great fun doing the book, while also editing a monthly music magazine for him, called Siren.

The scene itself had gone downhill by then and nearly all you had in the UK was bands copying the big bands, either to try and get their audiences interested, or to try and get a record deal. So it was all Sisters and Nephilim clones, which was really, really boring.

In the mid-90s with more bands from around the world coming to our attention through fanzines and the early Internet sites it seemed right to try and do a proper International book, also stirring in the overlapping elements of Pagan, Vampire and Fetish matters which had become part and parcel of the scene, and I convinced a guy called Richard Reynolds at Batsfords publishers to let me do it, and he encouraged me to make it as detailed and visually appealing as I could.

It did well, and later I went to him again with the 21st Century Goth book, as he had started his own small publishing company. This book covered the Internet activity as it related to Goth, because I felt it important a book was based around that period, because by now everything had changed, with the huge boom in Goth Club music and the invasion of electro and Industrial, which was initially a refreshing change from the dull copyist Goth bands, but is now a tedious curse.

Is there even a slight chance that you'd put your work (reviews, interviews, articles, photos) online and make a subscription-based mega-site? That node would have quite a chance to grow into the next bastion of Goth and a focus, this is something you've been pondering on that notion earlier..

MICK: I haven't even the vaguest ideas how to go about it, or how I would sort my stuff out. I write so much on a regular weekly basis online, and have so many plans which are in a constant state of flux that I never find the time to do anything truly ambitious. Even if I thought about it and started doing it something else would only come along and take my mind off it, so I really don't think this will happen, even though it probably is a very good idea.

Instead I am, trying to make sure I re-present my early work in book form through a self-publishing site like lulu.com just as I have made several CD-Roms available, with these CD books in pdf format. It's a rough way of doing it but it means I can get a huge amount of material onto a disc and people seem to like them. I have done two series, Punk History and Goth History. I also aim to cover the ten years I spent watching bands at a pub called the Bull & Gate. All of this will be finished somehow over the next couple of years.

Why is Goth the genre that's the most alluring to you and are you following bands/trends that are Goth-related but show enormous differences, like visual kei?

MICK: No, Visual Kei doesn't interest me at all, apart from the visuals. The music is mainly shit. I don't wanted greyed-out Heavy Metal or weedy Glam. Goth itself has to have real heart, not be partially designed to try and get a deal, and if it's just surface and visuals with nothing to back it up it means nothing in my eyes. Just like the dozy club music with the naff electronic generic drip-feed of interchangeable sounds. Goth to me changes anyway and assumes different forms, in Ethereal, in Neo-classical (as in string quarters, or Renaissance music sounds given a modern twist), but not neo-folk, which is garbage. The fact the punkier form of Goth has come back, in the guise of Deathrock is a brilliant thing. Things which essentially copy from Goth don't interested me at all. It has to be real, it has to be heartfelt, not contrived.

Do you foresee any significant difference or change in the Goth subculture in the upcoming years? People still stick with a few choices in bands, shops and infosites, as you earlier said, implying that the underlying mechanisms are still the same. Didn't the appearance of MySpace and web2.0 websites cause that to change?

MICK: The change is see coming is bands moving away from the electronic side of things and into developing more character because we've had too many bands just stuck in a generic flow. I think it's only natural people stick with a few chosen sites and info portals because after a while you realise you can waste too much time looking for things. The problem is there's too much choice in a way, so there is no central focus possible anymore the way you had with papers. In one or two weeks the whole country could know about a band back then. That doesn't happen now. Instead, in two or three weeks you learn about another fifty bands! It's chaos.



It is now very hard for bands to achieve recognition, but they just need to go out there and do it live, then wait for the coverage that creates to gather momentum online. I don't think websites themselves can do very much at all now. They're developing and changing too much. You need a site with compatible search engines sections in-built which will shape-shift and fit your own preferred 'home' site if you like, so all music sites more or less become one, but you filter out what you don't wish to see, but that's a good few years away now. Myspace helps bands a bit, and is a good info tool, but it isn't fantastic by any means. If a band is good, and active, it can use sites, and through that get to people. Nothing sites themselves have tried to do has really created any great shift.

This is a Britain/London issue and we'd really love to hear your thoughts about THE British/UK Goth scene, how it changed during the years, what were its heydays, generations and what are its spectacular key points that make a difference from all the other Goth scenes in other countries.

MICK: Spectacular key points? There was, but only in that it started here, with a real intensity, but if you look at how the German scene has its big festivals and magazines they took it over in that sense and our scene is now tiny. We started with Punk, Post-Punk and the big important 80s boom, then we went through a dark dismal period, the club scene took over mid-90s and even with Whitby fighting a good rearguard action and trying to interest people in the spirit of Goth and having a variety of bands, people here prefer to go to a club rather than supporting bands who now find it hard selling 500 copies of an album when back in the 80s



bands would gig two or three times a week if they wanted to and could sell ten thousand albums over the period of a couple of years. Many of the big names would sell 100,000 which seems remarkable now.

Thanks to the Net people also copy and share and virtually expect everything for free. Bands have a real uphill struggle ahead.

The UK heyday is gone, and won't be back, but if bands get out there and compete with the indie bands who are now so boring they're a disgrace then Goth can become popular, more popular than it has been for nearly 20 years and that would be a good change, because we have great bands here.

We have bands here who do have great character, and who take chances. They have wit and a sense of attack. I try and pay attention to music from all around the world, and I think the British bands shine in terms of attitude, when they get it right, and are less worried about how others view them now. A lot of countries have bands who seem far too polite, or too desperate to fit in with certain scenes. I think the British bands have in a way got a defeatist attitude - they don't ever expect to get anywhere now, and don't see any way out, even though there is ways of doing it. They've gone about it the wrong was for far too long now, but the one good thing to come out of it is finally people are staring to think well fuck it, we're a Goth band like it or not, we don't care because this is what we do, and that is a form of integrity other people take note of.

It's a weird thing now that on myspace there are lots of new UK bands appearing who call themselves Indie but also Goth, or Gothic Indie. They see Indie is shit, but that Goth is Good. Suddenly Goth is good! Not briefly cool, but Good! There's so much shit music made on the European mainland or in Scandinavia which is all Goth-metal types of crap, or two men and their laptops. That is much for the brain-dead, not Goth music.

What are those places in London (and in England) that you'd consider your favourites and would recommend to our readers to include in their sight-seeings (and nightly excursions)?

MICK: I wouldn't. They can check out net.goth for club activity if they like, but hardly any of those nights have bands on, so they're just clubs and I don't even want any knowledge of them.

You deal with terrific amounts of bands and demos.. who would those new generation Goth bands be that you'd definitely recommend to anyone with even a mild interest in the scene? And who are those who're worthlessly under-appreciated?

MICK: History Of Guns are this decade's Alien Sex Fiend, mixing beats and ideas with scandalous ease. They're geniuses, who seem to live in the pub. Siiiii just returned after over 20 years away and made the best album of last year in 'Ancient' with a new one coming soon. I love Rome Burns who aren't ashamed to be remarkably wordy. Solemn Novena are trad Goth done in a modern way. Razorblade Kisses are funpopgoth, and bands like Zombina & The Skeletones, Screaming Banshee Aircrew and All Gone Dead have humour but also tons of energy. And all come up with cracking, crafty melodies. The punk politico-gothfriendly Action Directe, and the gracious Goth of Voices Of Masada.

The thing is there's tons of bands all over the world, with new ones appearing all the time, Miguel & The Living Dead, DHM, The Naughty Zombies, La Peste Negra, Ultranoir, The Tunnel Of Love, Tor Lundvall, Quidam, Those Poor Bastards, The Citiziens, Hearts Fail, No Tears, Bohemien, Ikon, Katzenjammer Kabarett, Calabrese, Necrostellar, Dvar, Villa Vortex, Redemption, The House Of Usher, Black Ice, Pins & Needles, The Arid Sea, Flipron, Doppelganger, A Spectre Is Haunting Europe, Frank The Baptist, Ego Likeness.....all different styles of music but all dark in one way or another, all with beautiful good points, and individual flourishes.

What was the best initiative that you've seen in the Goth scene?

MICK: Er.....none? I suppose people who have organised and sustained festivals, really. They give people something to aim for? But iniatives? Nope, I'm lost.

And what would the best moment of the best concert be?

MICK: Best gig ever for excitement, watching the Ants as they reached the potential we all knew they had, unveiling early 'Kings' songs with majestic savage power, but then utter disgust as they threw it all away on puerile pop.

You're hatching plans for your fifth book, could you elaborate on that and perhaps drop a few exclusive details?



MICK: Hmmm, it's about Goth now, looking at what's happened, why we have reached the mess we now have, and what's the way out, plus covering a hundred or so bands. It's all about music this time, with nothing else allowed to get in the way.

We'd also love to hear on how Killing is Naughty started and why you specifically chose lulu.com to release your writings through..

MICK: I didn't specifically, I just assumed they're the biggest and best self-publishing firm, so that's what I will use. Maybe there are others?

I've wanted to write novels since the late 80s but things kept getting in the way. All of the music projects I have which are ongoing are now like mental baggage I need to get rid of before I can fully concentrate on what I want to do, which is doing my weekly writing, a monthly online mag, plus two novels a year. That's the way I want things to go.

The 'Killing Is Naughty' book is about two grandmothers who fight zombies. It's not all they do, but it's certainly more than a hobby. They feel a duty to do it. It's the first of a ten part series which ends with the potential obliteration of England as a country. It also has something, as series, which I am not aware of anyone else doing, so I have to make it work, but I can't tell you what it is.

I know I'm not a great writer so I'm not the sort of person who would sit and agonize over a book. Once I get into a rhythm and know what I'm doing then putting out two books a year would be easy because I will streamline what I am doing.

Life at the moment is just demented.

Last year was horrible for me, really awful. I was constantly ill and it became demoralising, but just this week I found out why. You know how people seem to be becoming more prone to allergies? Twenty years ago you hardly ever heard of it but now it seems almost common and everyday, probably because of all the extra ingredients they put into our foods. I am allergic to peanut butter! I didn't know before because I'm not allergic to actual peanuts, just peanut butter so for the past year I have kept eating it, kept making myself ill, living in a perpetual state of food poisoning. Now I know to avoid it I expect to be back on top form by the Summer and writing like an absolute fucking maniac the way I always used to, so I am going to get all my projects knocked off, one after the other, including the new Goth book, and I can start to have some fun again.

I have also started two online myspace groups for two bands. My favourite dead band, The Dancing Did, who split up in 1983, and my favourite current band whom I didn't mention earlier, Italy's Ataraxia, who I think are magical in their own way. They're very strange and yet often quite formal and relaxed. A world without their music is not a world worth living in.

I also get to do the sleeve notes for a compilation of all the Dancing Did material which Cherry Re are releasing soon, so that's something to enjoy. I've never stopped telling people about them since they split up, so hopefully now people can listen and enjoy it all anew. Being a totally unique band in the way they wrote, and their own sound, they should be just as fresh to new generations as they were back then.

What are the current films, books, comics, series and other artistic stuff that you love nowadays?

MICK: Not much, as I hardly ever watch TV, and I don't really read much. I try and go to the cinema once a week with my partner Lynda. Just recently it's been all gurly films (Beatrix Potter, Jane Austen, that sort of thing), but I'm looking forward to 300. Best film of the year so far is Hot Fuzz. I daren't start buying comics again (favourite ever, Daredevil, closely followed by Cerebus) at the moment because I'm supposed to be saving up to try and buy a few photo archives Last year I bought the Linda Rowell collection and copyright, as she was always the best photographer of the early Goth scene in London. I hope to buy a few more, so all my spare money must go towards that. I want these collections in my hands rather than rotting away somewhere, as I know has happened before as I have met photographers who stopped taking pictures, forgot all about their collections and found they hadn't stored them properly and all their negatives were ruined. I want to have a serious archive available to people at some point.

What's your opinion on Anton Corbijn's Ian Curtis film "Control"?

MICK: I can't help you there I'm afraid. Haven't seen it. I liked Joy Division on record, but live found them infuriating and Curtis very dull in interviews. I can't say the idea of going to see a film about him fills me with excitement.

With all the work you do, what keeps you going after so many years, where do the roots of your energy and anger management lie?

MICK: I'm 50 this year! Officially a boring old fucker. I have a nice life with Lynda and our five cats. I am surrounded by music and every day I don't know what the emails will bring, or the post. There is always something new to hear and to assess. My life gets weirder than I expected thanks to Lynda who sings opera in local societies and I photograph all their events, which is very strange. They often perform in churches, where I can sit there listening to CDs and making notes while they take their breaks, or I can watch bemused as they wander about in 18TH Century costumes. The last one Lynda directed had a dozen or so zombies which looked brilliant in a church.

What keeps me going is what keeps anyone going – I am genuinely interested in things, occasionally influenced by things and frequently inspired. I always want to be doing more.

How are you progressing with your churchyard photography project?

MICK: I'm not. It's slowed down, but the churchyards aren't going anywhere soon so I can get back to it when I like. My plan is to photograph every church with graves in Sussex and Surrey, as I was living there but moved last year, so these two counties are currently closest to my heart.

You always plan so I guess I have to ask what your plans are for the future - in case that's public, of course.

MICK: I think I covered all of that above, in saying what I aim to be working on, but of course there will also be a few other things which crop up, such as trying to get Lynda to release a CD of melodramatic Victorian songs, and some other books will happen. I have ideas for a few things knocking around in my head.

Mick, thank you so much for dedicating so much time for us - do you have a final message to the readers of THE DOSE mag?

MICK: Never, ever let anyone tell you your ideas aren't good enough if you have a real desire to do something creative. It may be that you aren't any good, but you must find that out for yourself, not be forever wondering 'what if' later on. Find ways to make things happen and remember this: of the people in your generation only a certain % have ideas which they pursue, and many of them will eventually let them fall by the wayside for any number of reasons, which means that by an organic process if you keep going you will stand a better chance of getting somewhere than your natural contemporaries, so persevere, but be realistic. If you think you can do something good in a couple of years make a sensible mental adjustment. It's going to take three times as long. Just don't have nightmares about it.

Enjoy the journey and the discoveries, but be warned: if you speak your mind, as I do, expect others to mind, because they will.

Then again, what do I know? I'm an idiot.

What would your top 10 all-time albums be?

MICK: They wouldn't. I couldn't even begin to start thinking about it. I did however just compile my top thirty Goth singles for Record Collector magazine. And they are the following:

1. **DANSE SOCIETY** No Shame In Death
2. **ATARAXIA** Bonthrop
3. **SEX GANG CHILDREN** Mauritia Mayer
4. **BAUHAUS** Dark Entries
5. **UK DECAY** Testament
6. **DANCING DID** The Haunted Tea Rooms
7. **THEATRE OF HATE** Nero 12"
8. **XMAL DEUTSCHLAND** Schwarz Welt
9. **ALIEN SEX FIEND** R.I.P. b/w New Christian Music
10. **KABUKI** I Am A Horse
11. **BELFEGORE** All That I Wanted
12. **FIELDS OF THE NEPHILIM** Preacher Man b/w Laura
13. **MISSION** Wasteland
14. **SPECIMEN** Beauty Of Poisin
15. **ZERO LE CRECHE** Last Year's Wife
16. **BFG** Higher Than Heaven
17. **CREAMING JESUS** A Forest
18. **NAUGHTY ZOMBIES** Posesion Zombie
19. **HISTORY OF GUNS** Your Obedient Servant
20. **ACTION DIRECTE** 60 Million Guns
21. **ALL ABOUT EVE** December
22. **IKON** Rome
23. **ZOMBINA & THE SKELETONES** Counting On Your Suicide
24. **FAITHFUL DAWN** I Am Nothing
25. **SOLEMN NOVENA** As Darkness Falls
26. **RAZORBLADE KISSES** Ballerina
27. **QUIDAM** Horrores
28. **THE CULT** Spiritwalker
29. **RITUAL** Mind Disease
30. **GLORIA MUNDI** Glory Of The World



NEW PROJECT

WWW.MYSPACE.COM/NEWPROJECTONLINE
WWW.NEWPROJECTONLINE.COM

ALL-TIME SYDNEY FAVOURITE NEW PROJECT HAS BEEN PART OF THE LONDON INDUSTRIAL ROCK SCENE FOR MORE THAN A YEAR. WE HOOKED UP WITH MARTY TO ASK HOW THINGS ARE WITH THE TONGUE-IN-CHEEK CYBERPUNK FIVE-PIECE, NOW THAT THEY RELEASED THEIR NEW EP PRIMAL.LOGIC.SLAVE.

[INTERVIEW: DAMAGE]



New Project has changed a lot since we last talked. You've lost Thomas, moved your headquarters to London from Sydney and you're busily recording your LP. Please elaborate on that, what was life for New Project like after you've released Almost Time?

MARTY: "Almost Time" was released in 2002. We got some excellent reviews, put out the "Prime Time" single in 2003 and did two video clips all while being signed to an independent label in London. The label we were with had planned for us to record and release an album in 2003 but due to financial problems with the label it didn't happen. By 2004 we strayed a little and released "Princess" as Side Project which was a parody of nu-metal. We had a great laugh but knew that we had exhausted most of our options in Australia. In 2005 we moved to London! Thomas (our keyboard player) left before we released the "Decay" single in Oct the same year. He has stayed in London and has supported us since but prefers to lead a "normal" life. We decided to stay as a 5 piece and released "Primal.Logic.Slave." in Sep 2006 along with 2 video clips.

Could you compare the Sydney and the London scenes a bit? What are the key differences, what are the characteristics? Is there anything that was better in Australia than it is in the UK?

MARTY: London is a thriving place for most cultures and sub cultures. The alternative scene is most definitely alive here. Any night of the week you can go to a gig, pub or nightclub playing your favourite music. The population in London is massive in comparison to any major city in Australia and therefore you have that many more people wanting to be entertained.
What was better in Australia? The weather!

Frankly, your album is a mystery to everyone! You've released quality materials all the way from EPs to videos and still nothing. What can you tell us about the LP - when will it be released, what tracks can we expect? Will you include classic tracks or will that be 100% new stuff?

MARTY: It will be 100% new stuff. Once we release something its down and out of the way. That feeling gives us a chance to move on and focus on new material rather than revisiting old tracks. The only exception to this has been Cyberpunk which appears on "Primal.Logic.Slave." We re-recorded it to try a few new ideas and it became the Zeus Mix which wound up on the Ghost In The Shell DVD in Hungary. The song may still wind up on the album as the Zeus Mix. We don't have a release date for it yet but I can tell you that we'll be working with Dan Turner who has worked with Cradle of Filth, Three Inches of Blood and Bullet For My Valentine. He has been awesome to work with so far and we are very excited to be doing the album with him!

The London scene is one of the most heralded and established party scenes in Europe. What is life like for a cyber/industrial-rock band like you, how hard is it to constantly stay on top, how is life different to be in a band now than it was like five years ago?

MARTY: London is very competitive for bands as some of the world's biggest acts launch here. Most of the bands we play with are pretty friendly and we tend to help each other but you do have to work hard. As for staying on top…well…I'll tell you when we get there! 5 years ago in Sydney we knew exactly who our competition was as there were only a few bands playing our style of music. In London we have the whole music scene to contend with. A lot of bands come and go and survival is the key.

Tell us a bit about Primal.Logic.Slave! Apparently you still haven't lost touch with cyberpunk and the mechanical/industrial topics..

MARTY: PLS was mixed by Andy Reilly in the US who had worked on our "Almost Time" EP. Working with that sort of distance between us is usually a worry but we trusted him as he knew the sound we wanted for our music. The whole sci-fi/ cyberpunk culture is of great interest to us. Apart from the artistic side of it, it collects the thoughts and feelings of what people feel the future holds for them.

..and we're really curious about how the track "Cyberpunk" came into being! It's one of the most nostalgic stuff I've heard, classic anime soundtrack-fare cheesy stadium rock! Once you hear it, it remains in your ears forever!

DREW: Well, I was reading a lot of William Gibson at the time and I was (and still am) very much into cyberpunk and that dystopian vision of the future. A lot of cyberpunk movies and fiction have an underlying warning, a message of stop-before-it's-too-late-and-you-destroy-yourselves, but for the song I imagined a future where basically humanity didn't stop when it had the chance, and everything was ruined and lost and life had reverted to an almost savage

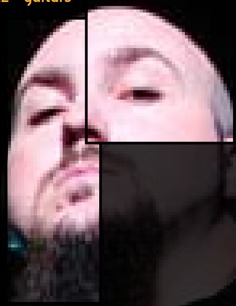






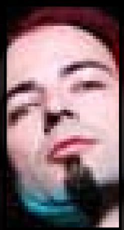


AL - guitars





MARTY - guitars



and predatory urban nightmare. The thing that really caught my imagination about that idea though, the beautiful thing about it, was that there would be people trying to hold onto their humanity and their dreams through that darkness, they'd still be trying to keep their hope alive and not let their souls be destroyed by their surroundings. That's what the human side of the song is all about.

You're planning a European tour, what are your plans, destinations, fellow bands and expectations?

MARTY: Main destination will be France as we've had an excellent response there. We're also penned to visit Belgium again and Germany. Dates are still being confirmed as I write this, but we're hoping to visit as many European cities as possible and play to all the people who have asked us to play in their home town! We're also hoping to play some of the upcoming European festivals. We expect less mob rioting (Belgium) and more food fights with escargot shells (France)!

What's your opinion of the current electro/industrial scene now? What's good, what's bad? Who are those bands that you consider the most prominent and upcoming in your genre?

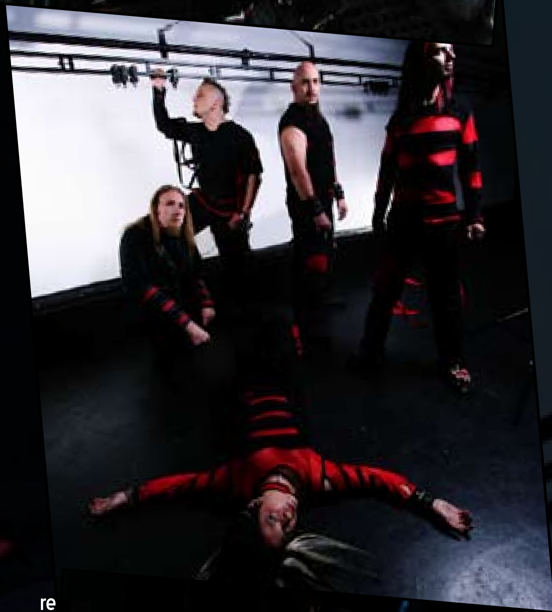
MARTY: The scene is not as strong as it once was but there seems to be a resurgence on the way. Everything moves in cycles and industrial music is geared to make a comeback. Without a doubt the band we now get most compared with is Deathstars. They are industrial metal but that is as far as I can take that comparison. Most prominent tho are still Rammstein and Rob Zombie.

Lots of good things come out of collaborations, so I gotta ask this from you - do you plan any remixes, split EPs or cooperations with notable artists?

MARTY: We have been planning a remix EP of some of the new tracks in the form of an international collaboration with artists from all over the globe. We love remixes and have used them on all previous releases so we're looking forward to getting back into that as it is a lot of fun. It's always exciting to hear a remix of your song playing in a nightclub! Collaborations also help artists promote each other and let's face it, the industrial scene is stronger when united.

You're all big fans of cyberpunk - what are the most recent films, albums or other art products that really caught your senses (and are also relevant to cyberness)?

MARTY: There is truly so much to be found in sci-fi that I could quite easily immerse myself in it for days on end. Some of the cooler flicks I've seen recently are Aeon Flux, Equilibrium, Appleseed, Casshern, Avalon and Ghost In The Shell – Innocence. Most of these movies and animations are a work of art in their own way and they are incredibly inspiring when it comes to us writing our music.















DEPENDENT
A DEATH FOR US ALL

DEPENDENT, WHICH HAD BEEN CONSIDERED A STRONG RECORD LABEL AFTER METROPOLIS AND OUT OF LINE IN THE BROADER SENSE OF THE DARK-ELECTRO SCENE, ANNOUNCED RECENTLY THAT IT WOULD END ITS ACTIVITY IN THE SUMMER. JUST TO SHOCK THOSE QUICKLY WHO DID NOT KNOW THE DETAILS: THE RECORD LABEL WAS SET UP BY ESKIL SIMONSSON (COVENANT), JOHAN VAN ROY (SUICIDE COMMANDO), BRYAN ERICKSON (VELVET ACID CHRIST) AND RONAN HARRIS (VNV NATION).

MIND IN A BOX, ROTERSAND, PRIDE AND FALL, FLESH FIELD, SEABOUND, STORMKERN AND EDGE OF DAWN HAVE COME FROM HERE AND DEPENDENT HAS RUN ITS BANDS WITH RATHER SERIOUS PROMOTION, JUST LIKE THE REALLY BIG ONES. IT WAS FAR FROM BANKRUPTCY BY ITS OWN ADMISSION AND THE NEWS ABOUT THE STOP COULD BE READ ONLY IN THE INNER COVER OF THE LATEST COMPILATION ALBUM, DEPENDENCE VOL. 2.

OUR EDITOR ASSISTANT, TERYAL HAS A FEW THOUGHTS TO RATTLE YOUR MIND WITH.

The cause: they do not wish to continue the fight against illegal downloads.

A simple, concise statement behind which lies a real network of causes. Everyone knows the situation in a nutshell: the record labels are crying, the users are happily downloading, trials come and go and life goes on. The big question is: where will this take us and is there a universal solution for this situation that's a good choice for everyone? Do we really have to fight against the downloaders?
A long and loud chain of thoughts will come follows.



A LITTLE HISTORY

Let's start at the beginning. The first real germs of the brutal transformation affecting the music industry have been laid in the breeding ground by Napster launched in 1999, in the years of the real breakthrough of the Internet - at that time all the secondary school kids have been using IRC madly in Hungary as well. The fact that Napster had a user community of millions meant at the same time the wide appreciation of the advantages of mp3. The first mp3 players - with memory – (no, not iPod but MPMan and Diamond Rio) also appeared at this time. This was the time when the big record labels started shouting: they were showing clumsy diagrams with big red lines – indicating the record sales – and the time axis below, and the line was descending – from the top, of course – so as to hit rock bottom. So did the dear viewer in his shame that he reduced these great honest gentlemen and those good-looking musicians, whom they were, so to say, representing, to beggary.

After this, the great and honest gentlemen started taking twelve-year-old American girls one by one to court.

What they wanted to achieve with this was that - if these twelve-year-old American girls become twenty-two and come out of prison, they won't ever log on to the Internet in a damn lifetime again without a credit card at hand. Not even the thought of crime should crop up in connection with the illegal Napster and its more illegal followers. This is usually called the method of determent and is still applied today.

The indignation was righteous and global. Somewhat independent and honest people started publishing interesting figures one after the other. One of their basic weapons was pointing out that the ominous researches had all been ordered by the great and honest people and the objectivity of the results is rather questionable. There was another diagram: it demonstrated that the amount with which they made fewer prerecorded CDs in the factories was the same amount which the record labels reported fewer sales with. Of course, the reply has come to this, too: the amount with which people bought more CD-Rs was the same amount which the music industry lost traditinal prerecorded CD sales with. Whether it is true or not, this endless wrangle is a good example that this isn't a one-dimensional story and we shouldn't accept any declaring statement at the first go. But while the honest ones were abusing each other through presentations, important years passed idly.
In the meantime the market has gone through a considerable reorganization and at the same time, the extent of the supply of the musicians and the accessible audience has rapidly increased. This comfort and the total access provided by the Internet have created a new situation that needs the introduction of new distributional models. It was exactly the lack of recognition that led to the closedown of numerous record labels.

But the most surprising is that the record labels of the darkelectro scene seem to be those who do not recognize this.

THE BIG SITUATION





Let's see the situation from the aspect of how traditional, tangible music products are sold, raising and contradicting some widespread statements from both the consumers and the record labels.

First, the view spread somehow that the downloads and the P2P networks weaken the big record labels but they are to the advantage of the smaller ones - as the so far unknown music becomes more accessible and more popular and so the sales results of the smaller labels increase. That is a root fallacy. It is provable that CD sales have decreased in the underground scene as well, only the rates are different and this can be catastrophic just because of the big difference between the two types. The income deficit cannot take down the big ones totally – they are only blustering. But the smaller labels are getting into a difficult situation. It is not the first time that we experience the bankruptcy of a record label which is enthusiastic but is associated with a subculture. Let's calculate a bit. Let's take a very good name, for instance U2. They sell about 80 million albums even if there is only one silent track on the entire CD but there glitters Bono and the current UN Secretary-General on the cover, shaking hands merrily. What does their record label say? „Oh fuck, the expectations for the profit have fallen behind the plans, we haven't earned that much. Never mind! The third grand world tour, the concert DVDs and the music channels (and the mass of trials) will compensate the shortfall." Let's take a band from the scene, for instance Rotersand. They are the ones within futurepop who are more or less able to unite the people from industrial guys to disco fans. The sales dimension is not the millions but in the thousands for them. They feel themselves in heaven with sellling ten thousand copies. So it's not too difficult to imagine what happens if they sell less with a few thousands. It is a big dilemma. Each sold piece counts here, especially here. The more time I spend here and the more websites and forums I glance through, the more it becomes evident to me that the insiders are practically screaming as there is such an apocalyptic atmosphere. This is the starting point in every underground scene, let that be indie, electronic or metal – and these are only the most obvious circles, I'm not mentioning now the absolutely special but also necessary genres. But the above mentioned seem to confirm another theory: now it is not the CD sales that the musicians and his record label will earn a living from, or rather: it is not the CD sales that enjoy the benefits of the presence on the Internet but rather the concert attendances and also, reputation.

Thus illegal downloads indeed cause damage to the music industry, at least if we compare it with its former glorious condition. But the great warriors of illegal downloads are the teenagers. They are the ones who have to be stuffed with music. But at the same time, teenagers do not have too much income on their own. The potential customer has always been the 20+ generation. In that age, they already feel respect and appreciation if they meet quality. The editorial staff of THE DOSE always believes firmly that quality will bring the breakthrough and will become rewarding after a time. So there is a hitch already in this assumption but let's go on and have a look at it from the other side. Isn't it possible that the purification of the music industry is actually happening now?

All the musical ventures have become obvious and easy to check, the record labels cannot sell pig in a poke: no one buys a putrid fish. Now it is impossible to spread the market with slapdash and weary music, clone army of reformers with impunity. It is especially true for the underground, where the consumer is really not an idiot. 99% find it out from the first bars where the copypaste came from in Fruityloops. The old jokes can be sold more easily in the mainstream, particularly if the whole thing is only a few years' enrichment adventure tour since a fully developed machinery is at service for this, even today.

I'm going to look at one more statement which is easily misunderstood since it is one of the main chinfests of the record labels. It's not quite sure that the number of illegal downloads should be put in comparison with the loss of copies sold. I think this amount can be safely decimated. Why do I say that? What is leading someone to download something? Curiosity. Mostly this is the way for him to get to those artists he did not know before. Will he keep all of them? Will he listen to all of them? Will he like all of them? Absolutely not. Most of them will end up in the dustbin for some reasons but mostly because they are not to the user's taste.

So if we substitute this with the sales, what will be the result? That he had bought an album that's a piece of shit for him and he will never again listen to it, he'll rather sell it to his enemy. This totally agrees the quality aspect.

I would divide the potential customers into two groups. Entertainment and comfort are the most important for the first one: to instantly get the latest stuff on a light, feature-packed mp3 player. They are listening to music mostly during travelling and work - and they attend parties. The 128 kbps is enough for them as most of them do not hear the difference. If they happen to buy a CD, they will grab it and keep the album for no purpose. They have become the larger part. It's not a sin but a just human interest and claim – these are familiar concepts from marketing, aren't they? Most of the record labels – also in the darkelectro scene, unfortunately – have actually forgotten about this phenomenon, taking no notice of the interests of the new times.

The other segment – the target group in the traditional sense – is crazy about music and is set on quality. Their archetypes are walking around with Sennheiser and AKG earphones in the streets and have home equipments that cost 2500 dollars on average. They just lie back after arriving home and enjoy the pure dynamics. Let's not deal with the fact now that the 16-bit CD format is automatically compressed and is out-of-date but it still sounds far better on these expensive equipments than on the PC - and even much better than the rattling and faint mp3. They will surely buy the CD, thumb the booklet, understand the concept. They have always been the maller part, this new situation hasjust raised them from the crowd.

the musicians and the accessible audience has rapidly increased. This comfort and the total access provided by the Internet have created a new situation that needs the introduction of new distributional models. It was exactly the lack of recognition that led to the closedown of numerous record labels.



And let's not forget MySpace which means new opportunities for musicians and has a great role in gathering fans. Today we can say that a generation of musicians rely upon the establishing of online connections, pushing down the promotional costs and eluding the record labels. There's a fair number of success stories (just one example: Clap Your Hands Say Yeah), though in most cases organized promotional campaigns (with the help of an online street-team) stand behind these - or the musicians can also produce something genuine. So the trick of the highway to success changed very little and that's why I'd like to warn the musicians against considering MySpace a messiah – it is a good means in the hand of the musician if he takes the opportunity wisely. The successful artists are an insignificant minority on the colossal market and the large number of cool friends does not guarantee any real fanbase and profit.

SUGGESTIONS

The reorganization of the music industry has been happening just before our eyes for years now between two extreme directions – the controlled online market and the total liberalization. But whichever direction a record label chooses, it has to face the present bankruptcy of the traditional approach and the new situation created by the digitalization of the physical data carriers. The main point is that the CD should be made secondary in the production: it is charged with too much extra costs and the high price that ensues is simply non-competitive on today's market. The aim has to be the improvement of availabilty with a rational distributional network model or with cheap - or even free - downloads and all this heaped on with active merchandise production and more active concert organization. This is the line the darkelectro record labels haven't adopted yet, though the new members of the subculture are socialized on the Internet and that is the place where they mostly meet this genre – so it would be practical to make the musical world, which is a breeding ground, available for them here.

So the only thing a record label can do is to divide production rationally. One branch is the traditional line with depressed costs, minimized profiteering (for the big record labels), thinking over the distributional channels (I mean trade margins, new contracts, etc. here) and strong promotion.

More events should be organized because teenagers attend gigs and parties instead of buying CDs. If I were them (the labels), I would immediately stop demonizing the consumers because it is only arousing defiance but thus those 'bona fide uninformed' warezers rebelling against the big record labels rope those in as well who otherwise would be favoured. And a total and cheap access should be made possible for those who like comfort. The principle of many a little makes a mickle holds promises of enormous opportunities on the global market, and on a global scale the darkelectro scene means a crowd of hundreds of thousands in the lower tones.

As for the assurance of availability: it is unnecessary to entertain people with 30-second-long excerpts and promotional letters with miserable phrasing, abounding in spelling mistakes, and to hide the work and fear for it. The record labels should make the whole album available for listening well in advance (or at least with multiple excerpts of several minutes each), so that the visitor can decide whether he wants what he is listening to and what he needs from the selection exactly. With this we could deprive warezing of its essence practically. And don't forget - downloads should be made cheap.

Besides, recognizing that consumers are interested in certain songs in the first place gets more and more publicity. This means that the sales of singles increased a lot probably in 2006 but it is also dead obvious, starting from simple everyday examples, that there are only one or two songs on an album that we really like, three songs at best. We are not listening to the others, so 80% of a 10 track album is a waste of money for us. It is strange to talk about works like this but the law of the jungle rules the market and there's a conscious attitude of the consumers. The single business helps the smaller record labels in the first place, and many copies were released in 2006 even within the darkelectro scene.

The record labels have to work with a musician portfolio, just like the brokers do it on the stock market: in favour of minimizing the total risk. They shouldn't accept every band who sound „sort of" good – only once in a while. Only if the serious promotion is done and the offline-online distributional model is working, but if it still doesn't sell according to the expectations (I would emphasize this: these expectations are not the same for an experimental artist and those who make party music for the masses), then there is no point about crying, they have to be left on their own.

I attribute the dilution and the hard financial condition of the darkelectro scene to the fact that the clones and those record labels work with a buddy-for-buddy, non-progressive (or if you like: non-professional) attitude, accept every senseless venture almost without thinking and as a consequence, they multiplied all too well. What they bring about with this is just the opposite of the noble aim, since the customers are extraordinarily deliberate and it is impossible to run successful projects due to the small size of the targeted offline market. There are always more round pegs than round holes. If I started listing the active artists who really count today, the number wouldn't reach a dozen, maybe two dozens, at the first try, even though hundreds of bands exist and the record labels are starting to reach this number, too! We have exceeded the critical mass long ago. The only thing I can advise to the record labels in this tense situation is that they have to apply a much better organized form. The smallest record labels should either quit now or merge globally and create a network. They should purify the musician portfolio and set up strict requirements of quality. Of course, they should make the really talented artists technically professional – this can be realized with the rationalized management. They should keep up a good relationship with those who express their opinion, even if they get negative criticism. They should include additional services in their list of functions. It's not sure any more that the main part of the income will be yielded by the CD sales but by the downloads, the merchandising, the concerts and so on.

I think, though, that on the download market most of the indie record labels are afraid of the boogeyman of Apple and iTunes. It's true that this giant practically occupies the online music market and it's impossible to compete with its prices, but it still helps mostly the mainstream genres and the highly complicated DRM is burdening the files, highly restricting their usability. On the other hand, it's a splendid supplementary income for the musicians. The record labels can be furious about this as it's lost income for them, but on the other hand, if they bravely join the competition, they have a chance to recover. Simply because the crowd they serve is against mega-multinational companies. If an industrial guys sees that he can download from his favourite record label cheaply and legally, he will do it at that very place. The other feat of arms is the carefully filled metadata and the service of the mp3 with a better quality (192 bps at the least or VBR). I know that there are people who concentrate only on the CD against mp3 or because of the cheap mp3 due to defiance and run into their fate with great resolution like a martyr. I consider that foolishness.

Actually, there's only one message for the listener: they should burn it into their memory that without compensation (let that be buying CDs, visiting concerts, merchandize or legal downloads) the underground scene will die out completely. No one should delude himself with the vain hopes that if he doesn't take his part financially because of being short of money or due to indifference, then the love of music will help. It is a dangerous way of thinking, as the musicians and all those who work on the development of their music scene have to earn a living from their work!

THIS IS WHERE IT STARTS

By the way it's not that important whether this summarized chain of thoughts above is 100% correct or not. It is much more important that those concerned have to rack their brains about the solution and think over each step and sensible approach. Muscles and anger will not generate the right answer here.

I remain yours respectfully,

-Teryal











XYNTHETIC

WWW.MYSPACE.COM/XYNTHETICNETLABEL
WWW.XYNTHETIC.COM

THE VANCOUVER BASED NETLABEL XYNTHETIC GOES RADICAL AND OFFERS FREE QUALITY DONWLOADS OF ALL OF ITS IDM-ELECTRO-TECHNO CATALOGUE, DEMONSTRATING A NEW INDIE DIRECTION OF THE UNDERGROUND MUSIC MARKET.

THE DOSE NOW ASKS THE TWO GUYS BEHIND THE SCENES: JOSH GARRETT AND GRAEME FOOTE.

[INTERVIEW: TERYAL]



Your label based on online distribution and creative commons would be a prototype for the upcoming underground labels. How the idea of launching the project came?

GRAEME: Josh and I had been tossing around ideas for booking/promotional ventures for a while and after discussing the logistics of them all - decided to put our love of music into something tangible. We both have extensive musical backgrounds and have seen the rise of music sharing show the bar being lowered for the quality of music being released. And on the flipside of that we saw really excellent artists getting passed up. Xynthetic is our way of putting out quality music in such a way that it remains focused on the artists and not about making money.

JOSH: This is something I've been thinking of doing for quite a while. I have done some releases through en:peg digital (www.enpeg.com) and with Stratagem (www.stratagem-musik.com) and had very good results and feedback from people downloading those releases. Previously I released with a couple labels that released more traditional CDs and vinyl EPs and I found that the online releases I did the same year as the CD releases were getting more attention and more people were listening to them. Ultimately, that's my goal as an artist is to have people listening to my music and to attract an audience.

How do you promote your artists exactly? What do you think, are your efforts effective enough?

GRAEME: For the most part we are using online methods of delivery for the promotion of the label - forums, mailing lists, and online communities - and through these avenues have reached quite a few people already and have come across some amazing musicians. In addition to that we treat this as we would treat a label that was delivering product - press releases to magazines and newspapers and promo for dj's and radio shows. These are in the format of both cd-r's and digital downloads of the new albums before we release them to the general public.

JOSH: One of the best things we can do is to work with larger established artists like Dryft, Exillon, and Mochipet to hook listeners into checking us out. I'm sure we have room for improvement, and this is really new territory in a lot of ways. Europe is pretty far ahead of North America in understanding netlabels and appreciating what they can do. A lot of the North American audience is still tied to the idea that something isn't a real release unless you spent a bunch of money manufacturing some kind of physical delivery media.

It's no surprise that your songs are DRM-free. In the meanwhile it seems that some big online distributors such FNAC, Virginmega (France) and Puretracks (Canada) go to DRM-free as well and Steve Jobs of iTunes also rose the issue. What do you think how will this sequel affect the online market? What will be the major label's reaction in your opinion?

JOSH: I think ultimately everyone will go DRM-free, because they will have to. DRM tends to basically just inconvenience the listener / consumer of media. If the consumer is inconvenienced they will go somewhere more convenient. For example, Beatport.com and Bleep.com make tracks available DRM-free, but iTunes currently does not. I, personally, am way more likely to buy from Beatport or Bleep based on that alone. I can now do what I want with the files.

GRAEME: With the advent of iPod's and other mp3 listening devices - you see more and more people using the digital format and shelving their cd's after ripping them to their hard drive and just taking their music collection with them. As for the majors reaction? I think they are panicking now after trying to generate revenue by using value-adds to their packaging, and seeing sales still decline. Virgin/V2 is a case in point - they dropped Moby from their label and are going strictly digital download for its entire back catalogue. If someone with the track record such as Moby can get dropped by its label - then there is major shift in thinking coming towards the digital medium.

Although you distribute high-quality mp3s, the quality-fanatic guys would say: „hey, the dynamic range of mp3 is still far from satisfying." What's your solution for this camp of music listeners who place the quality to the first place and want to enjoy their favorite musicians with cool dynamics?

JOSH: The quality of 320 k-bit MP3s vs. CD vs. vinyl vs. whatever future formats that will be coming along to a large degree is subjective and based on psychoacoustics and listener expectations. The music we're releasing is basically dance music produced with analog gear and software which in itself somewhat constrains the overall dynamic range of the original sound source… we're not recording philharmonic symphonies, so to a degree the issue of sound purity is not as rigorous as it would be for Jazz or Classical recordings. Ultimately, though, we want to reproduce the artist's work as faithfully as possible.

In connection with the previous one: are you going to release songs in pure quality format such as FLAC?

JOSH: The biggest problem that we would face making FLAC versions of the releases available is that FLAC is about 50% the size of a WAV file, so for stereo that's roughly 5 MB per minute of recorded audio. That would potentially put us in a place where we would have to charge for the releases to cover our bandwidth usage. If we found there was demand for FLAC versions of the releases we would certainly look into the feasibility of it. If we move into charging for some releases we would make FLAC versions available as a download option.

Would you ever produce in traditional CD-format if there's a certain need or that's totally out of question?

GRAEME: I think if the demand is there, we will do what we can to satisfy that demand – and if that means that people keep asking us for cd's then we will seriously look at the costs and benefits of providing a cd.

JOSH: We really believe that music is moving toward digital delivery and that vinyl is making a comeback, so those are the directions that we plan to go.

A bit more personal question in the end. What's your most memorable music experience and what forthcoming release of 2007 are you waiting for the most (besides yours, of course)?

JOSH: I was 15 I got to see the Residents perform Cube-E in San Francisco. Those guys are long time heroes of mine, so it was magical getting to see that show. Also, being part of the Detroit community between 1992 and 1996… those were amazing times and those of us who experienced it together are still a family, regardless of where we are now. Today I look forward to hearing anything that Adam Beyer is doing.

GRAEME: I would have to say my most memorable musical experience has got to be bringing Gridlock up to Vancouver for a one-off show. Nowadays there is a label that I am very much looking forward to and that is Spor's label Lifted Music (www.liftedmusic.co.uk). These guys are bringing some dark and dirty drum and bass and all the artists involved are worth paying attention to.

Thanks for this interview, guys, we wish you the best of success for the future!

JOSH & GRAEME: Thank you very much for giving us this opportunity to talk about what we're doing!

THE XYNTHETIC DOWNLOADS



XYN - L10 (XSN001)
Five track EP from Xyn featuring dubby Techno and a touch of Glitch.

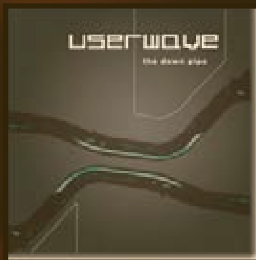
V/A - Xynthetic Netlabel's Statement of Purpose (XSN002)
Xynthetic Netlabel presents 'Statement of Purpose'. 26 tracks of high quality electronic across a range of styles. This is what we're about. Featuring: Dryft, Mochipet, Daega, Userwave, Displacer, Zainetica, Exillion, Portland, JGarrett, Incite and Degauss, Psonikadia, Phylum Sinter, Sascha Müller, Xyn, Biserg, Urusai, Amorph, ChemicalX, etc.





XYN - Blind Alleys (XSN003)
Four new Dub Techno tracks from Xyn.

USERWAVE - The Down Pipe (XSN004)
The debut EP from Userwave. The Down Pipe features 4 dark electro booty shakers.





SASCHA MÜLLER - Testpress EP (XSN005)
Upcoming EP from Sascha Müller featuring deep pure techno.

XYN - Soilmaster (XSN006)
10 year anniversary remaster of Xyn's first 12" on Glue Records. This new version includes a new edit of Soil, as well as Neutrino which was removed from the original EP to include Give Us This Day, and an updated version of Give Us This Day entitled This New Day.



MORE HIDDEN GEMS IN CYBERPUNK

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IN THE DOSE ISSUE 01, YOU WERE EXPOSED TO A NUMBER OF ANIME AND MOVIE CLASSICS LIKE GHOST IN THE SHELL, SERIAL EXPERIMENTS LAIN, TETSUO (THE IRON MAN), AND GOOD EXTREME JAPANESE CYBERPUNK FILMS SUCH AS RUBBERS LOVER, ELECTRIC DRAGON 80,000V AND 964 PINOCCHIO. THIS ARTICLE PROVIDES YOU MORE HIDDEN GEMS IN CYBERPUNK CINEMA THAT SHOULD NOT BE MISSED. FOR MORE DETAILED INFORMATION AND SCREENCAPS ON THESE AND OTHER CYBERPUNK FILMS, GO TO CYBERPUNK REVIEW.

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NATURAL CITY

Directed By: Byung-chun Min (2003)
Themes: Androids, Man-machine Interface, VR Movies

Natural City is a high priced attempt by the Korean movie industry to break into the international Sci-Fi arena. The quality of the effects in Natural City shine, both in the terrific set pieces, the painted backgrounds and the very realistic future setting. This movie has cyberpunkness oozing from every pore. We get cyborgs, genetically engineered and cybernetically enhanced people, dominating corporations, theft and greed, seedy underground people and scenes, information access issues, and MASSIVE cyberpunk style. But truly, the reason to see this is the absolutely wonderful cyborg character study in exploring issues of humanity. Ria, a replicant faces similar choices to Roy Batty, but has a very different response.









ONE POINT O

Directed By: Jeff Renfroe & Marteinn Thorsson (2004)
Themes: Man-machine interface, Dystopic Futures

Shot and produced on a budget of 1.7 Million, One Point O delivers one of the best stories in cyberpunk. No, you don't get cool explosions or guns, or fancy CG effects, but you do get an absolutely awesome near-future dystopic story with perhaps the most biting commentary on advertising and software development you will find anywhere. Everything is subordinated to the mood here, which is emphasized by the color choices and simple score. Unfortunately, I will need to be pretty vague in this review, as the ending definitely has a Sixth Sense type feel to it.

The story revolves around a computer programmer named Simon who works at home in a decrepit, run down apartment building in a very shabby part of the city. He comes home to find a package waiting inside his apartment, and gets worried as nobody should be able to get inside. He opens the package, only to find that it was an empty box. This happens again and again, each time making Simon more and more paranoid. One top of this, he is late in delivering his the code he's been working on to his customer. It appears as if his code has become infected with a virus, and worse, he really has a craving for milk!







FRAGILE MACHINE

Directed By: Ben Steele (2005)
Themes: Androids, Man-machine Interface, Surreal Cyberpunk, Awesome Visuals

If there was ever such a thing as a cyberpunk operetta, Fragile Machine is it. Fragile Machine's narrative is largely told through haunting Chinese and English vocals set to a rhythmic, keyboard-laden techno beat. The story revolves around Leda Nea, a woman distraught over the death over daughter. She agrees to participate in an experiment which results in her soul being transferred into an android's body. Her memories are lost, but does she still retain some semblance of humanity?

The combination of mind-expanding surreal android images with Aoineko's music provides an intensely immersive experience – one which slowly envelopes your senses until you are a participant on Leda Nea's journey. Fragile Machine is divided into six distinct chapters, and is narrated by a small android girl named Goho. Rarely do we encounter a film so creative in its development, where the sounds and visuals are inexorably linked in expressing such an interesting story. While the animation isn't on par with larger scale productions, the songs and visuals more than make up for it. In totality, Fragile Machine conveys a complex, multi-layered story that is rich in symbols and ideas.









I.K.U.

Directed By: Shu Lea Cheang (2000)
Themes: Androids, VR Movies, Soft-core cyberporn, Extreme Japanese Cyberpunk, Surreal Cyberpunk

If you've been hankerin for a nice quality ultra-surrealistic medium-core porn Japanese cyberpunk flick, then look no further than I.K.U. Extreme Japanese cyberpunk movies are all about no boundaries and I.K.U. takes this notion to heart, coming up high on the weird shitometer scale. For the soft-core goods, you get a bit of everything here: guy-on-girl, guy-on-guy, girl-on-girl, girl-on-transgender, voyeuristic sex through a fish tank while eating sushi, sex in a spider-web…well, you get the idea.

But truly, the story is not the reason you get this. In fact, the visuals distract you so much from the story that I strong recommend reading the story bits on the extras prior to watching this film. The reason you watch this is for the extremely weird but interesting set designs and cinematography. Every "vignette" offers some truly interesting cyberpunk visuals. Shocking neon is the order of the day here. Shocking "you" is the point of the film.



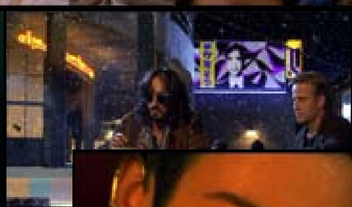


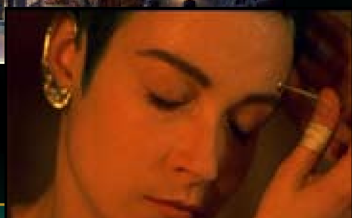


NIRVANA

Directed By: Gabriele Salvatores (1997)
Themes: Awesome Visuals, Hackers, Dystopic Futures, Good Low-budget Movies, Memory Modification, VR Movies

Nirvana is a pretty good low-budget cyberpunk flick with an interesting VR angle. Jimi Dini (Christian Lambert) is a computer programmer who is working on a VR simulation game with very realistic seeming characters. Somehow a strange virus infects his game and turns one of his VR game characters into a self-aware program. The VR game character has to "relive" the game sequence continually, almost in a groundhog day type fashion, only each time he has to figure out how to avoid getting killed so he can progress further into the plot. The game is 3 days away from being distributed everywhere and the self-aware program doesn't want to be endlessly duplicated in this ongoing nightmare. Jimi feels bad for the VR character and tries to steal the program from corporate in order to delete it. Unfortunately, he's going to have to find an underground "cowboy" to hack into the system for him.





If you're looking for a great movie that mimics the atmosphere and dynamics of Gibson's Neuromancer, Nirvana is the movie for you. The Hacker "cowboys" are almost straight from Neuromancer, and take the idea that at we can allow our consciousness to "ride the net" in order to break in to data systems. There are also a number of cool cyberpunk elements in Nirvana, including eye implants, hard drives embedded in people's brains, etc. One caution – the English dubbing on the R1 DVD is HORRID – get the Italian import version or don't bother with this flick.



WONDERFUL DAYS

Directed By: Moon-saeng Kim, Park Sunmin (2003)
Themes: Dystopic Futures, Utopia Surrounded by Poverty, Hot Cyberchicks Kicking Butt, Awesome Visuals

Wonderful Days takes place in a dystopic future in the year 2140. The world has been decimated and ravaged by war, reckless exploitation of the earth and over-pollution. Clouds have all but blocked out the sun and human civilization is on the brink of elimination. In this chaos, a group of elites have developed a method of using the pollution to create an energy source, and have used this to build a magnificent city called Ecoban. In this world, a resistance emerges, one which threatens to topple all that Ecoban has created.

Wonderful Days is one of the best animes for 2D/3D blended animation. While the cinematography is the real crown of this movie, the sound effects aren't far behind. Truly, this is the best use of positional surround sound I've heard in an anime. While not very original, the story is done more than well enough to allow to you be totally "wowed" by the visuals and incredible 3D positional sound. The pacing is great and the immersive action is simply breathtaking. You almost feel like you're watching a continual piece of art go across the screen. Get this for the visuals and overall cyberpunk style. Wonderful Days truly deserves to be seen by all.







ARMITAGE III

Directed By: Hiroyuki Ochi (1994)
Themes: Androids, Man-machine Interface, Hot Cyberchicks Kicking Butt, Awesome Cyberpunk Themes

Armitage III, one of the many Chiaka Konaka-written masterpieces (along with Serial Experiments Lain, Texhnolyze, Malice@Doll) is simply an awesome story. If you like Blade Runner and haven't seen Armitage, you're doing yourself a disservice. Most of the same issues are raised there, but are done in an original enough way that makes you absolutely love this little anime chick. Humanity as an exclusionary concept which also implies "worth" is fully explored here. Are androids still supposed to just be our servants even if they do have a sense of self-worth?

The story is one of the most compelling in cyberpunk anime and really makes you feel for Armitage. Within the confines of a murder investigation, Armitage's "soul" is exposed in her search for larger meaning and purpose, all while her fledgling relationship with a cyborg-hating policeman begins to emerge. Interesting questions are posed such as what happens if a sentient android has a fatal flaw? Should we throw them away is if they are they truly nothing more than a toaster? This is almost a mirror to questioning how we deal with handicapped people in human society, or perhaps in the near future, how we might handle those with genetic defects. The visuals and sounds in Armitage III, while good, are somewhat dated and inconsistent. Some shots are absolutely superb, while others have a relatively plain background and almost 80s looking characters.



HARDWARE

Directed By: Richard Stanley (1990)
Themes: Dystopic Futures, Horror, Good Low - budget Movies, Awesome Cyberpunk Themes





Hardware takes place in a truly bizarre dystopic future where a nomadic "parts" scavenger goes into a barren wasteland called the "zone" and finds a strange and seemingly valuable robot head and body parts. Through unfortuitous circumstances, this head finds its way back to a hot looking babe named Jill (Stacey Travis), an artsy-fartsy type who accepts it as a gift. She decorates the head with cool colors and stuff and sticks it on her shelf. Unfortunately, the head is part of a high-tech killer robot military weapon system. It slowly puts itself together, and then starts to kill...

Hardware makes for terrific low budget cinema. f you are looking for a great, futuristic terminator-style chase movie that takes place almost completely in a bizarre apartment building, this is your movie! The dystopic feel in Hardware is completely immersive, and the action and horror are contagious!



La Jetée directed By: Chris Marker (1962)
12 Monkeys directed By: Terry Gilliam (1995)
Themes: Dystopic Futures, Memory Modification, Surreal Cyberpunk, Time Travel, Awesome Cyberpunk Themes

Terry Gilliam, in his commentary on La Jetée rightly said that these two movies fit perfectly together; that La Jetée was like the an acorn - small, compact…perfect. And Twelve Monkeys is the oak tree that the acorn becomes, with branches going all directions - a much more complex, grand, dizzy state. But at their heart, they are the same thing. Both involve extreme dystopian futures, where, upon the development of time travel, the powers that be send unwilling test subjects back in time (and to the future in La Jetée's case) in order to find key supplies and information that will save them in their present situation.

La Jetée and Twelve Monkeys simply fit as a wonderfully nuanced cyberpunk experience. While some of the details are different (nuclear holocaust versus a manufactured virus), the essential story is the same. While on their journey, these test subjects develop deep soul-mate style relationships with a person from the past. Both films also deal with the issue of memory, and how a single past experience became so powerful as to almost structure their reality. And both should be considered MUST SEE movies for those interested in cyberpunk concepts.







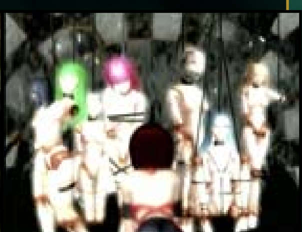


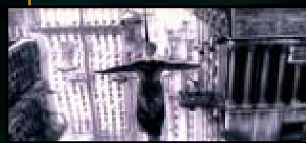
Directed By: Keitarou Motonaga (2000)
Themes: Androids, Surreal Cyberpunk, Awesome Visuals

Malice@Doll is a surrealist n interesting low-budget surrealist cyberpunk version of a pinocchio story that takes place in an unspecified future, after all of mankind has been eradicated. The story focuses on a group of sex andriods called dolls (not unlike GITS2), who are "living" in their whore house, but now simply drift through existence without any purpose. One Doll, Malice, encounters this strange supernatural tentacled beast who transforms Malice into a human by raping her with about 40 tentacles (yep – brief tentacle porn, ladies and gents!). Malice then shares her "gift" by kissing all the other dolls and robots. But not all of them want to become human…

Malice@Doll is a very deep movie and traces some rather interesting notions. For instance, it challenges the notion that a doll made in humanity's image, if given the chance, would choose to become a living organism that looked human - maybe they would choose something completely and utterly different. Simultaneasly, this anime also asks if you could be how you really see yourself, what would you look like? The animation is somewhat low-end, but this works in that the "dolls" aren't human, so they don't need the complexity of facial movements to be effective.

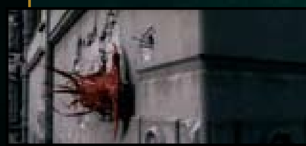




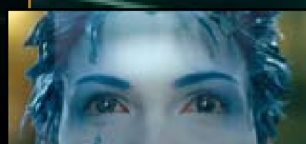


Directed By: Enki Bilal (2004)
Themes: Aliens, Dystopic Futures, Memory Modification, Awesome Visuals

Immortel is based Enki Bilal's Nikapol Trilogy, one of the best cyberpunk graphic novels ever made. Immortel provides us with a cyberpunked dystopian future where an all powerful genetics engineering company called Eugenics has wreaked havoc upon most humanoid life forms. Body modification is used by the masses, who are continually getting skin grafts and organ transplants to mitigate the effects of the various natural and genetically derived diseases that impact all aspects of life. In this world returns the Egyptian gods of old - the Egyptian god Horus is about to be sentenced to death by Anubis for his actions, but he is given a final 7 day furlough (one beat of an immortal heart) first. His decides to use this time to find a special woman, one of a few in the universe who can be impregnated by a God. To do this, he takes over the body of recently escaped political prisoner, Nikapol. When he finds the right woman, things start to get interesting.



Immortel is one of the three all blue or green screen movies produced in 2004. While some of the CG FX shots were terrific (the backgrounds and monsters), the CG people were uneven at best. Other than this, Immortel is a first rate cyberpunk movie. There are many immersive shots, augmented with wonderful sound, that left my jaw. I also found enough of a story to really enjoy this (reading the graphic novel helps though) - and there's something to be said for leaving an air of mysteriousness to the film.







Directed By: Natali (2002)
Themes: Memory Modification, Good Low-budget Movies

If you like whiplash mindfuck type flicks, consider getting Cypher. Jeremy Northam stars as Morgan Sullivan, a nerdy and slightly incompetent salesman who leads a bland life. In pursuit of a change, Morgan applies for a job at Digicorp to become a corporate spy. Morgan, now calling himself "Jack Thursby," develops a persona associated with his new. He starts to imagine himself to be a suave and sophisticated player, who likes to smoke, drink scotch and pick up sexy women at hotel bars. During one trip he meets Rita Foster (Lucy Liu), who claims to work for a freelance expert named Sabastian Rook. She warns him that he is being brainwashed by Digicorp in order to infiltrate their rival company, Sunways Corporation. As he investigates, things are not what they seem.

In many ways, Cypher comes across as a cyberpunk version of Hitchcock's North by Northwest. The pacing and feel of Cypher is very similar, and in both movies, you really never know what's coming around the next corner, but most assuredly it will involve more layers of out-of-control untruths. The pacing, acting and FXs are terrific for a low-budget project. Fair warning - while most of the movie is very technically astute, the ending does fall flat a bit on the technical believability scale.









Directed By: James Bai (2005)
Themes: Androids, Dystopic Futures, Good Low-budget Movies, Memory Modification

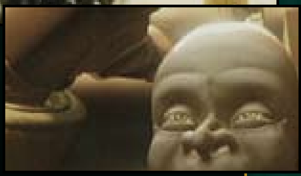
Puzzlehead takes place in a futuristic dystopia, where all modern technology has been destroyed. Government still exists, but has devoted all resources for medical services. Unfortunately, the movie doesn't give us enough intro as to why this occurs – the introductory narrative does mention that anti-federalists and the luddites forced the closure of all biomechanical laboratories (apparently they got rid of all "regular" technology in the cities as well), and that now, most resources are devoted to repopulation of the species. We can infer that the significant lack of people and an extreme reaction against technology coupled with at least a semblance of government might be due to some sort of genetic experiment gone awry.

How does an Android Develop "true" Freewill? Puzzlehead provides us with a very interesting take on the development of android sentience and self-awareness. Puzzlehead is created using a neuron-scan from his creator's brain (Walter), and thus, has all of his memories (yet, most are rendered meaningless without the context) – unfortunately, this scan has also left Puzzlehead riddled with Walter's flaws. Puzzlehead's biomechanical brain, like a human's brain, is structured and controlled by belief structures and associative memories. Emotions, which are already troubling and confusing for Puzzlehead, develop into uncontrollable deviant behaviors.





Directed By: Jason Wen (2001)
Themes: Aliens, Security-Surveillance State, Good Low-budget Movies, Awesome Visuals



f8 centers on a nameless lead character in a strange futuristic society who wants to gain individuality. He lives in an oppressive, metropolis-like controlling society, where your fate and role is predetermined. But an underground has developed where individuality appears to be the key for admission. The plot follows the plight of our protagonist who attempts to steal a "face," and thus, will have the ability to express an individual personality.

f8 is a terrific 13 minute film short that captures almost all the key elements of cyberpunk without using any dialogue.. The 3D graphics, while not as high quality as might be found in a large budget movie, are more than adequate. Wen's selection of viewpoints, lighting decisions, movement and shadows are able to emphasize the best qualities of the 3D animation.





SAVE THE GREEN PLANET

Directed By: Jun-hwan Jeong (2003)
Themes: Alien Movies, Surreal Cyberpunk, Extreme Japanese Cyberpunk, Awesome Cyberpunk Visuals, Cyberpunk Horror

Here's another movie that ranks really high on the weird shitometer scale. Save the Green Planet is about a deranged guy living on the fringes of society and his even wierder ballerina girlfriend - our antihero is convinced that a CEO from a major corporation is really an alien in disguise. He has taken on the job as the world's defender and has decided root the alien out and kill him if necessary, just like all the other "potential" aliens he previously examined. After capturing the CEO, he cuts off his hair off, as the aliens use hair follicles to communicate. He has other reasons for requiring foot torture and chest ironing. After all, good torture must always have a reason, right?

Save the Green Planet is one of the only movies that can fit into just about every movie genre. You'll find everything from Gilliam-like comedy to graphic horror, to action, to scifi-thriller here. And of course, we get a large dose of cyberpunk torture visuals in this terrific Korean production. Suffice to say the ending is terrific and fully open to interpretation, and actually has interesting similarities to the ending of Brazil. Save the Green Planet is expertly shot, and wonderfully edited. The pacing is simply superb. It's really hard to imagine that this is Jun-hwan Jeong's first movie.



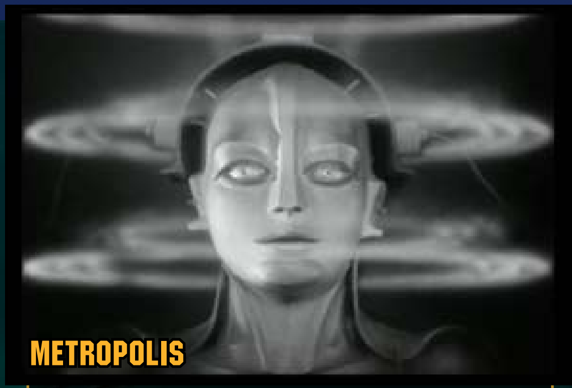


ANDROID

Directed By: Aaron Lipstadt (1982)
Themes: Androids, Good low-budget movies

Android takes place on a large but deserted research-oriented space station located in deep space. Dr. Daniel (Klaus Kinski), a genius but unstable scientist has almost completed his greatest creation – a perfect female android, named Cassandra. But androids are now outloawd, so Dr. Daniel continues his work with only the assistance of previous prototype android, Max 404. Dr. Daniel needs a living female to "give Cassandra life" by transferring some of her essence to Cassandra, and gets a break when a group of outlaws invade their ship.

Android is one of those forgotten films that in low-budget form provides a solid exploration of androids and their early attempts to assimilate with humankind. The writing is interesting and Klaus Kinski and Don Keith Opper both deliver quality performances. The budget is low enough that the FX and set designs actually do detract some from the enjoyment of the film, but not enough to stop you from seeing this.



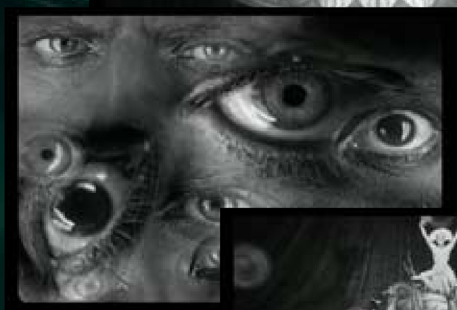
METROPOLIS

Directed By: Fritz Lang (1927)
Themes: Androids, Dystopic Futures, Hot Cyberchicks Kicking Butt, Man-Machine Interface, Utopia Surrounded by Poverty, Security-Surveillance State, Awesome Visuals

Most people think cyberpunk started in US in the early 80s. I say it started in Germany in 1927. Metropolis all but disappeared after its initial release, but slowly gained a following. With the early 80s restorations, it began to truly take hold in the minds of most as something special in movie making history. If you're interested in seeing the first movie with replicants, use of computers, cybernetic body parts, full corporate control over society, a robust underground, and a massively negative impact of technology on society, look no further than Fritz Lang's expressionist masterpiece, Metropolis.

Metropolis portrays a technology-driven culture that devalues and devolves the humanity of the workers, while at the same time, allows the elite to lead perverse and sinful lives. The technology strips us of our humanity both in removing us from a natural existence, integrating us as replaceable parts in a machine, and even replaces people with replicants! A word of caution – there are many versions of Metropolis floating around in the public domain. Most of them are horribly flawed, both in quality and in missing and mis-ordering huge chunks of the movie. The only version worth watching is the Kino Restored, Authorized version.







PROTECTION

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IT'S ALL ELECTRIC! THE TEAM OF MEIKEE MAGNETIC, RENE PEREZ AND SUNEVIL, ALSO KNOWN AS PROTECTION IS SOME EXTRA HOT PARTY CANDY, CONNECTING TOKYO AND HOLLYWOOD, FASHION SHOWS, TECMO'S DEAD OR ALIVE AND ALMIGHTY RAVES THAT CHANGE WORLDVIEWS.

WE'VE GOT MEIKEE ON THE OTHER END OF THE LINE.
[INTERVIEW: DAMAGE]



Under the moniker Chilldren Ov Paradise you've traveled to Tokyo to return back glamorously as Protection. Please tell us about these days, what were your experiences in the Japanese club scene, what it was like and what did you learn out of all that?

MEIKEE MAGNETIC: Tokyo was a life changing experience for us! The 1st show we played was in front of 2,000 at a Trance event called Arcadia & soon after we we're booked for Harukaze an outdoor Cherry Blossom Festival that attracts people from around the world including Underworld. Guesthosting & performing on Space Shower TV as well as our own MTV Special was like a scene out of the Movie "Lost In Translation". We all had careers as DJ's, extras in JPop video's, tv commercials & fashion shows. The club scene was out of control w/ no concept of time! Tokyo will always be our 2nd home & treated us like family.



Please drop five words (each of you) that come to your mind when you think about Protection.

MEIKEE MAGNETIC:
Freedom, Change, New, Sexy & Global
RENE PEREZ:
Expression, Lifestyle, Prolific & Inspi Ration
SUNEVIL:
High Voltage, Neon Cabaret, Glam, Art & Girls

You've played with lots of major artists like Aphex Twin, Gus Gus, Keoki or Tsuyoshi.. with whom was your most memorable gig and what was that like?

MEIKEE MAGNETIC: We'd have to say Mt Fuji performing alongside DJ Tsuyoshi in Japan because it was the 1st time to play infront of 7,000 excited fans. We do a Felix The House Cat cover & his friend was in the crowd @an LA show. He called him on his cell to have him listen & the response was intense. The best show was @Ruby Skye in San Francisco USA with DJ Dimitri because the love & support from the crowd was incredible.











What does Protection really stand for and what plans do you have for the future (meaning both 2007 and your long-term plans)

MEIKEE MAGNETIC: Protection is a strong friendship between 3 individuals that's lasted since 1998. It's the personal bond that was formed while we lived in Tokyo for 3yrs. A continuation of our musical legacy that's enhanced our lives forever. 2007 will be a rebirth of sound. To release as much music as possible to tour the world.

You released Protection some two years ago with e-clash/synth/club elements, when can we expect new materials from you and what changes will it bring to the Protection sound?

MEIKEE MAGNETIC: Our EP alone has inspired over 15 remixes by producers around the world still unreleased. Rene's been inspired creating all the time so we're just waiting to get in the studio ASAP. You can expect more guitar, live bass, drums & talkbox with more catchy songs.

Tell us a bit about the Hollywood/SF club scene, highlight a few noteworthy events, venues and people and don't forget to describe what people can expect when they check out a Protection gig!

MEIKEE MAGNETIC: Hollywood & SF are completely different! In Hollywood people are hungry & are there for the same reason so there's more unity. SF's more competitive where the real artists get lost in the mix. Hollywood has so much more support for us which is why most of us live there. House of Blues & Viper Room have treated us like incredibly which is unheard of with bands in L.A. In SF there's club Loaded, Blowup, Bangsf, LightsdownLow plus in LA there's Club Moscow & Satin Saturdays. You can expect a high energy show intertwined w/ fashion, pumping beats, the front row laced with girls & sometimes a bit of chaos in the good sense of the word. There's always a good afterparty with us...

Meikee, you worked with Tokyo game company Tecmo on the "Dead or Alive" fighter project back in the CoVP days, please give a brief rundown on your experiences!

MEIKEE MAGNETIC: That was fate! The Tecmo guys were sitting next to me on my plane ride back to the US from Tokyo. We chatted & the next thing you know I had a meeting set up with a President of a Japanese Recording Company on my return. The deal was signed quickly & we were on our way. I believe we became their pet project & were something to spice up their day jobs.

What other activities are you engaged in? (Is Crash Berlin still alive?)

MEIKEE MAGNETIC: Rene released an album singing with Bobbie Marie. Sunev is an all around artist doing airbrushing @fashion shows, events & djing globally. He's also releasing a dance mix called "White Devil" he sings on. Meikee Magnetic dj's, remixes & has many event's in San Francisco along with putting on his own fashion shows. Crash Berlin is kinda the missing Protection member & he was in Chilldren Ov Paradise with us. He's extremely gifted!

You say you'll soon return to your anxiously waiting fanbase in Tokyo. What kind of masterplan are you returning there with?

MEIKEE MAGNETIC: Since we've been there we've grown immensely in our skills. Our sound is exactly what's happening there right now. A good plan is new album to hit all the promoters plus a few shows with Joujouka. We were a phenomenon when we arrived there & plan to keep up to our standard.

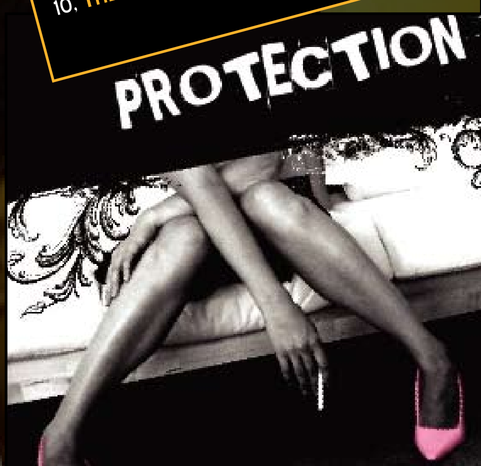
Guys, thanks a lot for this brief interview - what are your final words to The Dose readers?

MEIKEE MAGNETIC: CHECK US OUT!
www.myspace.com/protection
www.myspace.com/meikeemagentic
www.myspace.com/sunevil

We'd love to hear from you & keep true to your own expression!

MEIKEE MAGNETIC SINGLES TOP 10

1. KLAXONS - Van She (Kitsune remix)
2. MSTRKRFT - Thank Me (remix)
3. JUSTICE vs SIMIAN - We Are Your Friends
4. SPACECOWBOY - My Egyptian Lover
5. MSTRKRFT - Easy Love
6. METRIC - Dead Disco
7. CICADA - Things You Say
8. VIVE LA FATE - Noir Desir
9. DESSOUS CHICS - Garcon Facile
10. THE PRESETS - Girl & The Sea



NEO

WWW.MYSPACE.COM/THENEOWORLD
WWW.NEO.HU



ENTER NEO, ONE OF OUR OWN HUNGARIAN TOP ACTS WHOSE MEMBERS STARTED AS A BANDWAGON SYNTHPOP BAND - AND FINALLY ENDED UP AS A FIGUREHEAD OF THE LOCAL ALTERNATIVE ELECTRONIC ACTS, MIXING GENRES LIKE MANIACS. THEY'RE NOT EXACTLY CYBERPUNK EDGE BUT THEY'RE AS HYPE AS THEY CAN BE AND GOT TALENT TO PROVE IT AS WELL.

[INTERVIEW: TOMMYGUN]

How would you sum up for the foreign readers what the band Neo means for you? Where do you position yourself musically, which genre do you feel to be yours, what kind of atmosphere and message appears in your music?

NEO: The band Neo is the scene of our musical self-fulfillment. It's very difficult to circumscribe our music since our interest is rather far-reaching. We're mixing several kinds of genres in our songs and on our albums, nevertheless we may refer to this genre as a certain kind of neo-electro-pop. As for its message, it is also rather eclectic, but it still reflects a positive view of life. On our level, we would like to make the world a better place, too.

Neo is one of the most fashionable and exportable bands of Hungary. How much are you well-known beyond our borders and how much is your music popular there? To what extent do you try to meet the requirements of the Hungarian and that of the foreign audience – that is in what percent are you influenced by the international and the Hungarian influences?

NEO: We wouldn't like to meet anyone's requirements with our music at all. We simply wrap up our feelings and thoughts in music and if someone likes this, we are very happy about it. Each of our albums has found its fans - but the real success for the band came with the soundtrack for the movie „Kontroll". It's interesting as this Neo album of all has the gloomiest and darkest atmosphere. Hopefully our new album will achieve a similar success.

The name of Neo can always be associated with the multimedia and audiovisuality – it is enough to see one of your videoclips or your participation in films. You have also organized a large concert in a planetarium. Why are modern animation technology, film and digital picture important for you? What do you think about these and do you have any further plans in this field?

NEO: We've found this world interesting since our childhood. For us even the visional presentation is very important, that is why we're occupied with a video for as much as years sometimes. When we are writing a new song, images and scenes appear in our minds sometimes already at the very beginning. This field still has several possibilities in store, thus it's really interesting to deal with. We had a video recorded completely under home conditions, but of course the more serious animation or videokiller works are done by professional friends.

Your new album has been released recently. Does the album's world of music bring about a change for you compared to the previous ones? If yes, what is this change?

NEO: Maps for a Voyage is the most pop-like Neo album. It is the sequel to Lo-tech Man Hi-tech World in some respects, but the songs and musical ideas of Enikő and Péter have brought entirely new colours into the music of Neo.

How did the audience take the album? Has there been any reactions to the record abroad yet?

NEO: We noticed that we had surprised our audience with each album. It's maybe due to the fact that we are always on new ways, we are always wandering in new directions with our music. Each of our albums differ, either musically, or in sound or in the view of its subject. Thus the audience always needs some time to understand what we want to say actually with the current album or image. By the way, Maps for a Voyage has given rise to very good reactions from the very beginning in Hungary and the foreign releases are just about to come. The album will have been released in many European countries until this summer.

It was you who represented the home scene at the gigs of many reputed foreign bands in Hungary – what did these concerts mean for you one by one or perhaps comprehensively?

Is there a band that you would be happy to play with in Hungary or even abroad?

NEO: We could recount those bands endlessly whom we would be happy to play with, for example, Depeche Mode, Björk, Kasabian, Goldfrapp… We can count our blessings because in the last few years we had the opportunity to appear on stage with such great stars as Duran Duran, Dave Gahan and Massive Attack. It is an incredible experience to play before those ideals whom we loved fanatically when we were kids. The funny thing is that now there are young bands who are thinking about us like this and are happy if they can play before us.

What are the plans of Neo for the future? In which direction would you like to develop? Is there anything special in store for the fans?

NEO: Writing better and more exciting songs, of course. We have already begun to work on the new album and we would like to try out many new experimental solutions again on it. Is there anything special in store for the fans? Our first concert DVD has been released recently, containing many interesting things about Neo. Besides the concert recorded at the Budapest Planetarium, there are some documentaries on it in which the band gives an insight into the work in progress in the studio and the arrangements of the concert. Friends who have been our partners in clipmaking or in the mixing process for years also appear on the DVD. Those Kontroll videoclips are also included which the general public couldn't have seen yet.

What message would you send to the readers of the Dose?

NEO: Listen to many genres as the world of music is incredibly rich. It's not worth living without having listened to one of Bach's or Beethoven's works. On the other hand, we consider it important to trying to pay more attention to the problems around us, for instance the shockingly outsized environmental pollution. We have only one Earth, so let's think of the following generations.

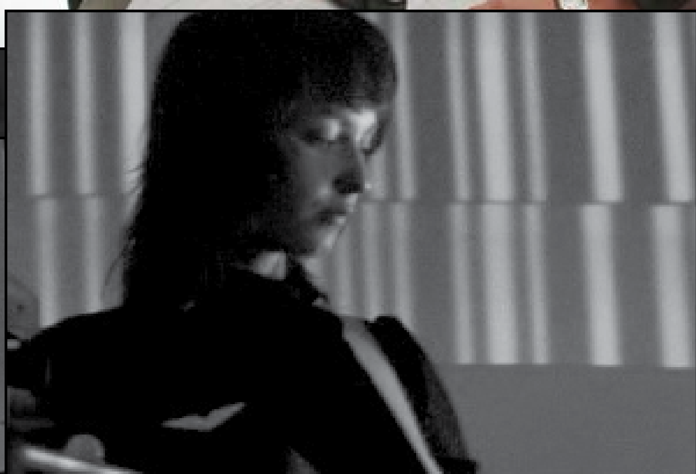












SOME MORE REVIEWS



ANGELSPIT
Krankhaus Bonus disc

One of last year's best materials was undoubtedly Krankhaus by the Australian cyberpunk electro duo ANGELSPIT. This year's first assault (apart from their WGT gig and some other plans we're not sure we could talk about) is the bonus disc for their debut album, comprised of fifteen remixes, most of them belonging to Crash Frequency bands. Unfortunately a very few of them are on par with the Krankhaus genius and those would be Combichrist, Diverje and The Mercy Cage. Other remixes (from Angel Theory, Tankt or Ego Likeness, for example) hit the spot but we'd be more interested in seeing these guys remixed into drum'n'bass, thrash metal or anything else in between.

KRANKHAUS (the original): 10/10
THE BONUS DISC: 7/10



ANIMAL ALPHA
Pheromones

Norwegian five-piece ANIMAL ALPHA has "success story" written all over them for a good reason.
Their debut album Pheromones mixes a huge amount of tongue-in-cheek irony with power game psychology, an uneraseably powerful rock attitude and a sound (don't forget the hands of producer Sylvia Massy here) that crashlands planes. Alternative metal with some influences of punk, Skunk Anansie or even Human Waste Project couldn't get any better than this and songs like Bundy and Bend Over take them into the Pantheon of Huge Bands. They're the next heavyweight shit and if you need some real angry female frontwoman with a 100% throat, check Agnete Kjoelsrud. The best material we came across this year so far.

PHEROMONES: 10/10



AQUEFRIGIDE
Un Caso Isolato

Think about Aquefrigide as the Italian punk visual kei. Mastermind Bre Beskyt Dyrene looks like a reasonably demented hobbit, screeches like the better moments of Merii or MUCC and presents tracks that sound powerful on the bass/riff/drum scale but aren't particularly complex. (And with all the subtle grammatical mistakes in English they make with titles like Fragile No Elektro, it's sort of signing up for the Japanese bandwagon for VK.)
Ranging from blackmetalish mayhem to some deeply angry sulphur thrash, this is something Goths will like in crowded bars. This is the kind of music you go to pubs to drink to and pour all your hate by shouting the lyrics with red eyes. But in your sober minutes please note that neither Goth, nor VK, nor good music starts here. Quite an isolated case in that respect.

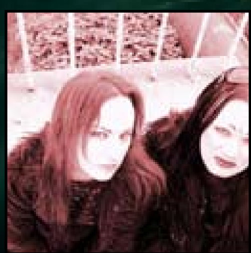
UN CASO ISOLATO: 4/10



AUTONERVOUS
Autonervous

The Vanishing meets Malaria! on this tour de force album of sound noir. Jessie Evans and Bettina Koster will most probably skin you with their eclectica and sudden rushes of sensuality. Women with saxophones have that certain appeal and they definitely live up to it. Seventies, disco, spoken word intimacy, improvisations, free jazz, krautrock, pop and soundtrack impressions - it's all there. Though electronic, it sounds as organic as a concert can and if you've ever seen The Vanishing with Bettina onstage - this is much better. A tense lovemaker debut forged with the exact knowledge of life. Grab Anchors Aweigh or the Amanda Lear cover Gold, it's all fab!

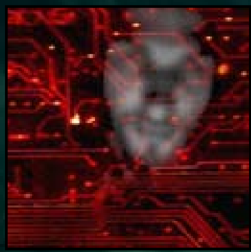
AUTONERVOUS: 8,5/10



BLIND BEFORE DAWN
Distance

This Manchester based duo looks Gothic, talks Gothic and sounds like something completely different.
Mix Psykosonik (early nineties, Mortal Kombat soundtrack?) with the more mellow German synthpop bands like T.O.Y. or L'avantgarde - even the typical synthpop sound is so much there they couldn't deny it, wish they haven't added the J-rock thing as they don't have anything to do with them musically.
Anyway, tracks like Samui or Futurist are easily the best off this debut album (the second one arrives sometime this year), so check those. As for the rest, making songs for unique and varied wouldn't hurt. Germany would love you.

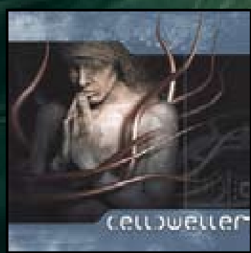
DISTANCE: 5,5/10



BLOODMACHINE
Wardance

Chuk Roomshaker, ex-Fierce Culture, is out for a vengeance. His nineties-influenced instrumental electro/industrial sounds like a mixture of early (very early) Front Line Assembly and bands like Yeht Mae or X Marks the Pedwalk - without the ability to write good melodies and without a good hihat - these two and the absence of vocals make our job of evaluation hard. Defy and Bird Song really really remind me of the Strategy of Violence era of Noise Unit and that alones gives two extra points to Chuk ('cause these two tracks could easily land as soundtracks for indie filmmakers that I would actually whole-heartedly recommend), but otherwise Wardance is bleeding from several wounds. Note: describing eyes, hair color, weight, diet and likes/dislikes on a band website.. seriously, dude, it's just way out of line.

WARDANCE: 4/10



CELLDWELLER
[multiple releases]

The kind of crossover music that you listen to when you're either doing extensive physical training or you fantasize about being the world's greatest superhero. In either case, it's gonna make you feel being able to kick through several walls, single-handedly pack up your local Triads and then grab a few chicks, just in case.
The man behind all this, Klayton a.k.a. CELLDWELLER, had all his tracks licensed off his debut self-titled album to movies, trailers and games. It's got the "I am energized, I need to kick something now" flair, so it's no wonder he's in the eye of the storm. His first album (with the second one hopefully getting released in some twenty years) features hyper-developed and hyper-produced crossover electro-rock with every single element in its perfect place.

Swithback, Frozen, Stay with Me (Unlikely) and Own Little World would be the key tracks if I really had to pick my favourites.
The 2CD Beta Cessions adds extra remixes, alternative versions and CD-ful of karaoke-ready instrumentals besides a few new songs like Goodbye, Beginning of the End or Kemikal.
The Switchback DVD comes featuring a PV with two versions - about a grey girl stuck in a mansion with Klayton and his crew. The band does some impressive (but a bit overrepeated) turns, twists and dervish kungfu moves - adding some extra live promo footage.

Klayton's newest material to date, the Switchback/Own Little World maxi comes with two new remixes and the remixes' instrumentals. The absolute high point is the Remorse Code remix of Own Little World with lots of breaks, glitches and gaps, deserving at least 11 points out of 10.

OVERALL EVAL: 9,5/10



FREEKSTAR
Bulletproof

Freekstar instantly got me hooked with their song Bulletproof and let me tell you, that's a rare instance as I'm quite picky. The UK-based pop punk group is all about grabbing audience, they've got honeytrap, synth-aided pop songs with a good deal of guitars and a fuck-you-i'm-still-here attitude that's best fronted by frontman/vocalist Roxy. They sound like good old California punk that should be an instant yes for alternative crowds. Rebel sounds a bit like Republica (still remember?), World of Pain has a touch of Nena-like Neue Deutsche Welle, though it's probably only because of the very catchy synthline. This is a world for teenagers, geeks, weird kids, trashers, suicidal skater girls and rockers, all looking for a way out and there's only one message behind everything: don't you fucking dare to give up.

BULLETPROOF: 10/10

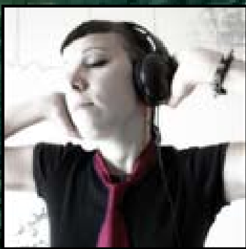


FREUDSTEIN
Mass Market Misery

Fulci Goth rockers from Brighton, Freudstein reports in from Hell with a surprisingly diverse debut.

Mass Market Misery features perfect soundtrack materials for horror flics (Laura, Return to the Old Forest), catchy pieces of Addams familyesque electro (Murder Spate, Sister Sleaze) and some worn out moments concentrating on guitars (with an additional death-glitter-metal of Wings of Death, the goriest of all!). Freudstein should be concentrating on making soundtracks and electro, as that's their real strength, however much the press is trying to push them into the "80's Goth revival".

MASS MARKET MISERY: 7/10



IN[PERFEKTION]
Evilution

In[Perfektion] is the brainchild of Walter and Charlotte from Portugal. Their seven-track EP Evilution sounds like a mixture of less harsh hellectro and tough-edge synth-pop, think Pride and Fall without all the pathos or newer Dark Illumination. Their strength lies in the harsher tracks (Brain Trauma and also the ESC remix of Evolution) and I'm afraid that's also because that they audibly do not have the talent to musically compensate the slower tracks. Unfortunately the vocals represent quite a weak point in the overall mix. The tough-ass tracks can make it to a hellectro dancefloor but if In[Perfektion] wants to move on, they need to renew their ranks immediately.

EVILUTION: 4/10



INSEASON
The Secret Code of Fate EP

The perfect musical accompaniment to Battle Angel Alita. The Hungarian industrial metal four-piece easily convinces all listeners that in the future all you gonna have is atomic winters, sick embryos and eerie green light bathing the planet. Metalists gonna love the rough and thick sound, the exact fast riffs and the subtle but easily discernible effects. Get Prong, add some Kittie mentality and the coldness of Fear Factory and voila', you have the female fronted Inseason. Delete Yourself would be the best track on the EP, with a dark psy/hellectro synthline and a kick/riff grinding you won't really forget. (8/10)



JETSTREAM LOVERS
Voodoo Nature

Voodoo Nature is a deeply ambiguous EP. It's spearheaded by Ross Tregenza, the guy who formed the definitive cyberpunk band Goteki and after he pursued the pornstar-aided revolutionary minimal eclash sound (still with Goteki), he went Luddite and thoroughly assfucked his whole previous career with this new stuff, a material on the indie-eclash-minimal side.
I'm all up for spectrums that are thoroughly filled and unfortunately Voodoo Nature sounds pretty thin and airy, which is a shame, 'cause Ross has good songs - Vanessa and Vietnam are downright great, they'd just need a bassline and some grooves to make it all roll. As for the vocals, the guys would need a little help - sometimes (like in Vanessa) everything fits, whereas in All That She Wants (yeah, the hyperclassic Ace of Base cover) it's pretty much messed up. At moments it's chaotic guitar mashing (If I Was Hit By a Meteor), sometimes desperate East End rock with flanged percussion (Louise, I'm Listening) and when Monkeypuzzle comes, you realize they know my taste in mastering quite well. All in all, quite a detour from the previous Goteki style but it ain't a bad one.

VOODOO NATURE: 6/10



KAIAPHAS
[demo]

Ancient's ex-drummer Lord Kaiaphas returns as a psy DJ and frontman for a Brazilian hellectro act aptly named KAIAPHAS. Zhyin, as he's known today has Lady Omega (from Russia) with him as vocals and synth support - and their making hellectro is not exactly a compliment. They're completely familiar with the genre but those foundations are engraved in stone and very few musicians are capable of staying away from them - Kaiaphas not among those lucky ones. They have talent, though, you could't deny it and tracks like the masterful Your Bloody Requiem and Perpetual Disease can prove that they're on par with all the hellectro acts you could name.

EVAL: 6/10

FREEKSTAR

WWW.MYSPACE.COM/FREEKSTAR WWW.TUNETRIBE.COM/FREEKSTAR



WAY BEFORE ISSUE 0 WE SET IN STONE THAT WE DON'T REALLY GET INVOLVED WITH GOTHS AND PUNKS, JUST BECAUSE WE'RE MORE FAMILIAR ON ELECTRONIC TERRITORIES. THEN WE RAN INTO FREEKSTAR AND WE CHANGED OUR MINDS. THEY'RE THAT GOOD.

SUPPORT THIS BAND. THEIR COMEBACK MAY JUST DEPEND ON YOUR VOTE.
[INTERVIEW: DAMAGE]

"The night electro bubblegum punk pop got its arse kicked by the Dead Beat Radicals", writes Trillians, Newcastle in 2003. Please give us a little rundown on your history, introduce the members, how you met and how (and why) did you transform from DBR to Freekstar..

ROXY: The band was based on speaking our minds, glamour, love, affection, freedom and inner torment. The songwriters are me and Tim (guitar/music programmer). We met at a party and started going out, a bit like Kurt and Courtney without the gunfire. Then we met Skunk, the bassplayer, who was tall and cool and initially he had a bass guitar but couldn't really play all that well, but we loved his personality and how he looked so Tim taught him the songs we had spent a few months writing... that consisted of me and Tim arguing most of the time about music, drinking and dreaming. Then we got a London manager Craig Huxley who had got a couple of bands small deals in the past...he said we should have a new start, seeing as our DBR bass player who was glammy and on coke all the time left to join the Roolettes (They have disbanded.)
We did some London shows in front of A&R, played with Keane, Manic Street Preachers, Echobelly and a few others but we never got the deal we needed in DBR apart from the indie label Bluefire - but it wasn't enough to sustain life.... so to speak.

There's this 2004 UK movie Freak Out that features two of your tracks, "Crazy Town" and "Weirdo".. how did this soundtrack opportunity come about (and did this by any chance affect you changing your name)?

ROXY: We were always on the web looking for oppotunities, they came to us. We got £100 for use of the tracks, although if we hadn't signed our rights away on the movie we may have got more pennies as the film is now on sale in HMV... Freekstar came from my aspiration to be an indie star and hey, I have a very quirky personality, ha ha!!

Apparently lots of tracks that you played as DBR appear on your debut album Bulletproof. How different were the DBR versions from those recorded on the album?

ROXY: We basically did remixes.

How did the Freekstar sound develop?

ROXY: From a love of pop that isn't shallow.. .came from the punk and grunge scene, then wanted to be more modern with technology, hence the electro edge, like commercial





sounds but without the politics of it. I suppose the band grew itself out of all individual influences...even a bit of hiphop in there and some mad sampling. We wanted to be famous so we could take the piss out of it, but then be allowed to stay in the system so we could tour.

What is your favourite song off the LP and why?

ROXY: Bulletproof, as it is so life-affirming... it says "fuck you, you can't hurt me".. it's positive and a bit catchy, so the darker sentiment of the fact that people often try and screw you over is masked with the tune.

Tell us about the lyrics - how do they come about, what lyrical process do you go through?

ROXY: They all come off the top of my head, I daydream a lot. I want to live in a place that doesn't exist. Music helps you create a world that is although imaginary, feels better sometimes, helps in depressing times. I write the lyrics on the back of beer mats, my hand, dictaphone, answering machine by ringing myself up if I have to.

Could you explain us what Freekstar went through? There was a lot of hype about you having a management, London show opportunities, you were looking for a drummer and after that it's bam! all silent - or at least this is what you can see on the web in 2007..

ROXY: We crashed when we ran out of money to do London showcases. People around us talked too much crap about what was possible and I couldn't cope with the misery of carrying on with the feeling that the band that I loved might not get anywhere… I couldn't help to maintain it or to look after it. Some band members were being judged by labels.. they wanted to get rid of them.. so I just quit for a bit. Tim who I live with came with me for a rest.





What are your plans for 2007? New website, more active presence, new songs, a tour perhaps? A huuuge comeback?

ROXY: We would love to come back! We have three songs half-finished and with encouragement... like, with guys like you we might consider returning for another go… but the last one did break my heart.

As far as I know, you're based in Newcastle.. could you elaborate on the local scene for the readers? What to look for, where to hang out, what to avoid?

ROXY: The venue for the smaller signed bands like Arctic Monkeys is the Carling Academy, that's cool. Unsigned bands play the Head of Steam bar, Telegraph and Archer Venue. Go to clubs.. Trillions, Legends and the Arena Rock Nights plus a club called Krash in the town centre full of dudes, fake lezzy chicks and wannabes.. great!

What are you listening to nowadays?

ROXY: Good Charlotte, The Killers, Gwen Stefani, Marilyn Manson, some emo stuff, Snow Patrol, darkwave, Hymn - some local stuff - and lots of goth bands my cousin Angel goes on about. Past likes are Nirvana, Hole, Green Day, B'52s, The Cardigans, Breeder, Motörhead, Opus III, The KLF, Shamen..

Roxy, you've also done vocal narration for the ToySight game by Strange Flavour.. how did that come about and what were your experiences regarding that?

ROXY: Toysight was written by two mates so that wasnt a problem, but I have done other voiceovers on things (Museum interactives, QAD game) - I do an okayish sexy English voice, ha ha!!

As this is a London/UK special, I gotta ask - what venues and places would you recommend to readers of the mag?

ROXY: London..Camden Palace, Underworld, Slimelight, Camden in general, actually is cool for clothes, bands, gigging scene, goth rock nights, DJ's.. stay clear of Central London (as in Oxford Street), you get treated like a tourist..

Thanks for the interview - what final message do you have for the pop punk kids and THE DOSE readers?

ROXY: Music is everything....don't lose it from your soul. Be punk-all-over cos that's a beautiful thing for however long it lasts.

TO GRAB FREEKSTAR'S MUSIC PLEASE CHECK THIS SITE OUT

TUNETRIBE.COM/FREEKSTAR

TO GRAB THEIR ATTENTION FAST E-MAIL THEM AT

FREEKSTAR1@MAC.COM

MOTH COMPLEX

WWW.MYSPACE.COM/MOTHCOMPLEX

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MOTH COMPLEX IS SOMETHING TO BE PROUD OF. THE DUBLIN-BASED ELECTRO-ROCK QUARTET SHARES SOME ROOTS WITH SWITCHBLADE SYMPHONY, CURVE, SOME SHOEGAZER BANDS AND MANAGES TO PULL IT OFF IN QUITE A UNIQUE MANNER. WE TALKED TO SINGER AOIFE O'LEARY TO GET A GLIMPSE ON WHAT'S LIFE AROUND THEM LIKE.

[INTERVIEW: DAMAGE]

Aoife, could you please start by casting a bit of light on the Dublin scene - what was the birthplace and the scene like that Moth Complex grew out from?

AOIFE: Actually, the Dublin rock scene is quite small and Moth Complex is fairly different from most of what is played in Dublin, so being based here didn't have too much to do with the creation of Moth Complex. It was more to do with where I was personally. I was singing with various bands in Dublin but nothing really suited me and I always loved heavy rock bands and industrial type music - since I was really young - and that's the kind of music I have always been passionate about, so I began to work on how to integrate my voice with the kind of music I loved and in mixing the two, come up with something new. And so Moth Complex began!

What was your musical background and your musical interest like before the band started? I understand you worked as a backing vocalist, what did those experiences teach you?

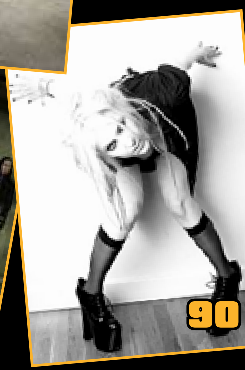
AOIFE: I have a musical family background to start with. My brother, Ronan, plays guitar in Moth Complex and I was in bands previously with another brother, Fin, who is a drummer. Also my parents and my sister are musical so when I growing up, I was always surrounded by music – we used the garage as a music room and at various times had a piano, drum kit, guitar, bass, a couple of small amps, a violin and cello in there. Our house was definitely the loudest! I tried learning guitar at some stage but I knew that I just wanted to sing so I concentrated on my singing 100%. Working as a backing vocalist came about because my brother, Fin, kept recommending me when bands he knew wanted a female vocal on their album or at live show or whatever. I started working on Moth Complex around the same time and when I was being offered too much work singing, I gave it all up to devote my time completely to Moth Complex. I learned so much from working as a backing vocalist, though. I learned about how to take care of my voice, what I am capable of as a vocalist, what works best for me, about recording, about performance. Loads of stuff! Well worth it!

Although all Moth Complex songs are quite diverse, you could say there are two faces of band: the angry and the subtle on. Which is the real personality of the band?

AOIFE: I think the real personality of the band is neither of those things! Of course they are elements of Moth Complex songs, but as for the personality of the band, I'd say that our predominant feature is our individual and col-







lective absolute passion for and love of music and desire to work hard doing what we love. Outside that we're just like all people – full of different traits, some more obvious than others at different times!

What are those emotions, concepts and messages that forge songs, boost concerts and make you get up day by day?

AOIFE: What boosts concerts and forges songs is definitely as I have mentioned before, a complete love and passion for music along with a compulsion to sing and play. There's no feeling like it in the world. Our songs are written all about situations that have happened in my life or are around venting/expressing my feelings about a situation, whatever those feelings may be. Generally, though, I think I write about overcoming adversity and finding my way in life. What makes me get up day by day? Always we have something we're doing or working towards with Moth Complex, so every day I'm getting up to do what I love, which can't be a bad thing! Other than that - determination, drive, creativity, fun. All those things.

If you could choose to express all emotions, turmoils and inspirations via Moth Complex but through another genre, another way of expressing yourselves - how would that sound?

DAMIEN: I would express myself not through another sound genre but through art – charcoal drawing with the basis being the human body.

Aoife, how much of you is the part of Moth Complex? How much can you detach yourself from the band and how much does it serve as an outlet to express yourself?

AOIFE: Moth Complex is a complete extension of who I am and is completely tied in with my life. I love being in the band and singing and writing songs and all the rest of it. I wouldn't want to do anything else and singing really makes me happy. However, sometimes I do need to detach and take time off from everything. Then I read or go to movies or I do some dress-making or writing. Or just get myself to the sea! Any of those things absorb and relax me and give me a break from Moth Complex and from music, if I need it.

Moths are quite ambivalent - Europeans believe it brings fear, death and war, whereas Native Americans have a much more respectful and positive approach to them. What's your interpretation of the moth, how would you define the 'moth complex' and what does it really refer to?

AOIFE: Moths have a positive connection for me. I'm not sure exactly why the idea of a moth has resonated so strongly with me over the last few years and in relation to this band. I do know that it intrigues me the way moths are attracted so strongly to light and the name Moth Complex comes from the idea that people too are attracted to light. That kind of tied in with themes in the songwriting of the album for me – overcoming adversity and making choice about how I want my life to be and so on. Something kind of struck a chord with me in some way. But I don't actually know much about moths or how different cultures or people interpret them. I only know what it all means to me!

Please tell us about your gigs, your experiences about the German concerts and the best memories you have about them!

AOIFE: Gigs for us are the best part of doing music. I'm sure it's the same for every band. It's so good to play our songs and be completely absorbed by the music we're playing and have fun. I seem to end up bruised after every gig, from not noticing that I've hit off something (usually Vin's bass!) or how hard I'm beating out a rhythm on the side of my leg or whatever. Just cause I'm so absorbed in singing and consumed by it all. The German concerts were great. So good for us to play for people in a new place and particularly to have people in a different country come along and know our songs. It was amazing. Other than that we loved it all – sleeping against each others shoulders in vans on long journeys, having big party nights out in new places, the whole lot. It was all great!!!

You're working hard on your debut album entitled "Core". What can we expect from the LP, could you elaborate on that?

AOIFE: Musically, "Core" has similar elements to the songs on our "Error 256" EP, but some songs are quieter, some are more propulsive and electronic, some are a little darker. I find it really hard to explain music, especially our music, in words – I'm too close to it all! But I am delighted with the album, I have to say, and how it's turned out. I love the songs and I'm really, really proud of the work we've done.

Error 256's "When Silence Becomes Art" remix was really a pleasant surprise for the glitch/electro-heads - any plans for similar remixes or tracks?

AOIFE: We don't have any plans at present but I would love to have more remixes and tracks done in the future. I love the "Learned My Lesson" (Error 256 Remix) and think it was perfect for the EP. I also love hearing other people's interpretations of Moth Complex songs – I find that really interesting!

Do you cherish any ideas about fan remixes or community cooperations? Really, how much do you think musicians should be involved with creative collaborations with their fans?

AOIFE: I think it completely depends on each situation. I think that the same song can mean such different things to different people. And I think that someone else's interpretation of my song is just as valid as my own, so it's interesting to hear what one of my songs mean to someone else. And it's really cool to hear that interpretation played out in a remix. I think each situation is different but generally, it's all good.

Nowadays having talent is only one side of a band, they also have to put hard work into promoting themselves and also making themselves as attractive as possible. How much do you endorse these? How do you promote yourself?

AOIFE: I'd agree that having talent is only one part of a band. There are loads of elements needed and although music is the most important element, it is still just one of them. We just go with what feels right to us in relation to how we present and promote Moth Complex. We do our best to let the music lead the way and then people come to us. We have wonderful support from all over the world from people who love our band, so it's been working well!

Dublin, unfortunately, is one scene we're not really familiar with. Could you please recommend us some fellow bands you find talented and like-minded and perhaps some clubs or venues that are worth checking out?

AOIFE: Lluther are great. Gerry Owens, who wrote the Moth Complex songs with me, is the singer in Lluther, and they're brilliant. There are some great bands over here, but not a lot in the same kind of genre to Moth Complex and not a lot of clubs and venues. Also, we recently played with a band called Laminate, who are a little different to what we do musically, but we all loved them.

Thank you so much for this interview! As a final question, do you have any messages to The Dose readers?

AOIFE: We just want to say thankyou to The Dose for the support and for taking the time to interview and include Moth Complex. And thanks to The Dose readers for reading this interview and finding out about our band!

AND THEN SOME MORE REVIEWS



KATSCAN
Weapons of Crass Dysfunction

Martin Katscan is back after five years with a second album for UK electro-shock-punk project KATSCAN! Weapons of Crass Dysfunction is a disturbing, hectic, pulsating mass of 13 tracks, touching on electro-punk and EBM, if you need anchors to place this album somewhere, Sheep on Drugs (more) and Birmingham 6 (less) would be top choices. A Time for Hate, Damn You All to Hell and Cheap Freak Trash will be party anthems, we have our two cents for that. Martin's haunting and very characteristic voice still hasn't changed a bit, although it's less strong than on his first epic album, Feral Bios. It was harsh, this is more cautious and at the same time, more perilous.

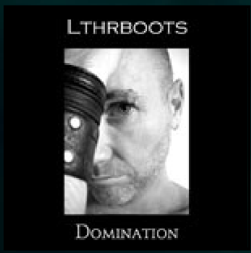
WEAPONS OF CRASS DYSFUNCTION: 7/10



KENJI SIRATORI
Mechanicalc Hunting for Grotesque

Honestly, I don't know if Kenji Siratori is a living person at all. His books appear to be procedural creations, his writings are encoded into memes, technical jargons and Christian archetypes and the general consensus is - we don't understand a fucking word out of it. Regardless, he also makes pictures and those don't look like procedural or mechanical creations to me, that's the only reason why I believe he's actually a someone. His album Mechanical Hunting for Grotesque further drills the impression into the listener's forehead that Kenji's mind is a wet dream for both artists and psychologists. Eight chapters of pure noise, cluttered with rhythmic percussions (chapter 4, one of the most listenable tracks), high frequencies (chapter 6), otherwise it is noise and bubbles. A perfect accompaniment to small art galleries and independent movies such as Haze, Gusha no Bindume or sometimes even Tetsuo. As it is very undiscernible noise, its only high point is that it was done by Kenji Siratori, the hypest Tokyo cyberpunk writer himself, apart from that, it's pretty average. If you check out the YouTube videos, though, things get much better then.

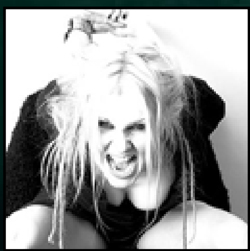
MECHANICAL HUNTING...: 5/10



LTHRBOOTS
Domination

Jerry Jones, also known as LTHRBOOTS gave us a hard time. However much he appears to be a very promising artist - as a gay EBM artist with some serious boots fetish sounds very unique and has lots of prospect in the BSDM scene -, he falls victim to circumstances and genre pitfalls. He rarely avoids the clichés that come with sexual issues and that's also true for the sound as well. His second album, Domination features his best track so far (Evolution, instant love object!) but his voice would settle with the vocal style of Spetsnaz or Nitzer Ebb. As the genre is extremely overpopulated, looks, concepts and beliefs can make the standing difference, so we'd definitely recommend Jerry to express the Lthrboots persona more openly and we'd suggest musicians to team up with him and make the BDSM album of the year.

DOMINATION: 5/10



MOTH COMPLEX
Error 256 EP

Moth Complex hails from Dublin and whatever genres they can lay their hands on, they assimilate. The result - this four-track EP - is pleasantly shocking. Learned My Lesson feels like grunge-rock with the trip-hopish, mature vocals of Aoife, spiced with Jane's Addiction and some heavy riffing. Non-Fiction is more like an older Sugarcubes song crying for a stop-motion video, sensible as a naked Tori Amos - and similar is their third song, Swarm. The real surprise was the When Silence Becomes Art remix of Learned My Lesson - a superb piece of glitch/breakcore showcasing a possible path which would heartily support.

ERROR 256 EP: 8/10



NEW PROJECT
Primal.Logic.Slave

Industrial hard rock/metalist five-piece NEW PROJECT runs well under the cyberpunk aegis. Their new EP, Primal Logic Slave is still the avant-garde of their long-awaited album. In case they're a new name to you, they bring the classic first-generation cyberpunk topics with the first-generation moods to your speakers with riffs, a minimal amount of electronica and some angry, screeching vocals. The first track, Cyberpunk, thankfully gives you more than that: it's pretty much 80's stadium rock put into a new-millennium sound, giving a broader spectrum of both sound and musical solutions (Their Zeus mix, available from MySpace, adds a definition to stadium rock!) Voice in the Machine stands out with its chorus and Disconnect has the extra special kink with its 90's-sounding synth line - the rest is the typical New Project action soundtrack you could frag away on until the end of your life perfectly.

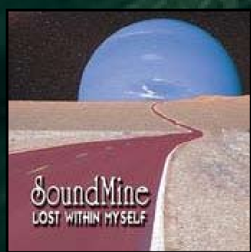
PRIMAL.LOGIC.SLAVE: 8/10



OBSESSIVE COMPULSIVE
The Corpses of Thought

Manchester-based Obsessive Compulsive is your generic Goth/hard rock band that has Kelii (with her wonder- and powerful throat), a tough-ass nineties guitar sound and one of the worst promo mails the industry ever conceived. When you read "*We're dirty and hungry and angry. We live in a van and spend most of our nights on a hard floor.*", you sort of miss the "our only friend is our food, the five years old hamburger that bites back" part. Apart from that you have a fairly good EP with God Shaped Hole, their very best track with a perfect chorus.

THE CORPSES OF THOUGHT EP: 6/10

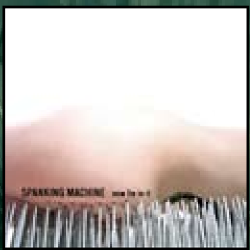


SOUNDMINE
Lost Within Myself

The Japanese new wave/synthpop duo Sound Mine is half Natary (music) and half AO4 (lyrics, vocals), whom you also might know from Dose 1. It turns out that AO4 is not only the exemplary perfect translator but he is also effective in creating heart-wrenching dark melodic synthpop, in the vein of Namnambulu and Soft Ballet. As they state it, their songs are not about happiness nor sunshine and their music is mainly the primary force of keeping above water. Mental note, I guess that without saying that applies to most of the musicians. If you're into Schwartz

Stein or love the works of Hora, you'll love this as well, as some of the synth lines in their better tracks (Denied, Tomorrow) bring the same amount of motivating sadness. A04 would have to learn to use his voice differently because his singing gets quite monotonous after some time. Apart from that, do care for this outlet of sadness.

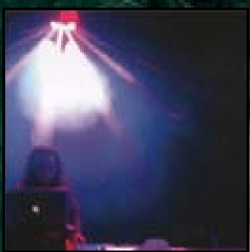
LOST WITHIN MYSELF: 6/10



SPANKING MACHINE
Now Lie In It

Think fetish, think BDSM, think Switchblade Symphony. If you loved the eerie voice of Tina Root, you gonna love Spanking Machine as well, the accomplished club/electro-industrial trio of Mistress Victoria Kalimata, LS and Kiki. We really recommend this to fetish/club/kink DJs all across the globe, the material's well-produced and although it has every cliché of this subculture in looks and lyrics, the music's catchy (Konstruct, Game and Vigilance are perfect!), so check this band whenever they play in your neighborhood.

NOW LIE IN IT: 9,5/10



SUNAO INAMI
Used up and Empty

Japanese DSP God Sunao Inami is back with a new release - containing an official live recording from Belgium and Switzerland. That's in audio - you also end up having an mp3 bootleg from a Brussels gig. The official part is incredibly technical and mindbending. From smoothing subtle ambient it slowly goes over to IDM and then to a fantastic Nipponese minimaltechno that is on par with Takkyu Ishino and fellow minimalist artists. The Brussels live has all the recording flaws and sounds that make a bootleg original and tasty - the music itself has a very organic flow to it with a very few harsh momentums. We're getting more and more eager to see Inami-san live in Hungary.

USED UP AND EMPTY: 8/10



SUPER COZI
Luxury Addict

E-clash meets lounge meets downtempo meets ambient - and all that straight from Bali, the island of gods. Super Cozi (DJ, producer and artist extravaganza), half of goa trance project Zen Lemonade stands behind this very girlish, sensual and mature material. You could consider this to be Bali cyberpunk, luxurious party e-clash or hyped up electro, either way it's too damn good to discard. In My Handbag and Luxury Addict hammer the point instantly into the forehead with Gus Till's remix of Bonnie & Clyde - the rest of the album is downtempo to make love to. One more reason to love this album.

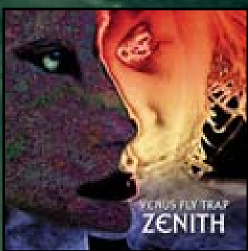
LUXURY ADDICT: 9/10



THINKQ
Authentic

Urban, burn out, grey and highly visual - this is how the music of ThinkQ feels like. The German duo has an atmosphere similar to Massive Attack and Portishead, though they place themselves in the triangle of Depeche Mode, Nine Inch Nails and De/Vision. With basslines like smoky bars and strings washed out and damp, this is a perfect accompaniment for early William Gibson short stories and otherwise, rainy days.

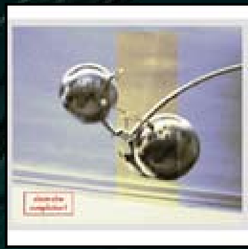
AUTHENTIC: 8/10



VENUS FLY TRAP
Zenith

Venus Fly Trap members must be living in dark and morose neon cities rich in cybernetic tendrils. Within their blood runs this twisted techno feeling, the one that evokes dozens of movies - yes, this is a typically trip-inducing album, the kind of trip during which mid-tempo means some sort of a divine blessing. In the meanwhile they grab bits and pieces from their contemporaries: Bauhaus, The Crüxshadows, even Frank the Baptist. Zenith is an album that's unique and pleasant to listen to - but without too much divine sparkles.

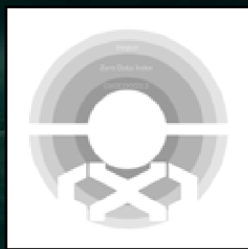
ZENITH: 6/10



V/A - Electr-Ohm compilation vol.1.

Sunao Inami's label, Electr-Ohm comes pumping with a selection of 16 tracks from noise artists around the world, from Germany, The Netherlands, France, Belgium and Japan. As Inami-san puts it, this is the answer of the label to the next generation of IDM and all artists have a high knowledge of DSP sound manipulation.
Although our skills in the HQ to effectively measuring DSP knowledge is pretty scarce, I can say without doubts that this is the first noise/IDM/glitch compilation in my life that has high profile tracks and does not suck at all. Sixteen tracks of soundtrack material, all of them. High points would be the extremely paranoid, dense, major hack-evoking Niflheim by Empusae, the celestial choir-backed Autechre-simile Extra Terrestrial by Noize Creator, the minimal/glitch anthem Sperre Drei by Enzym, but of course Squarepusherists gonna love Anatomica and lovers of subtle sounds can grab their tasters as well.

EVAL: 9/10



VEQTOR
Zero Data Index [v2]

Ever seen the photo evidence for the experiment during which spiders wove webs under the effects of different drugs, from mescaline through caffeine to LSD? Swedish IDM artist VEQTOR's album, Zero Data Index is just like that - twitchy, breaky and before all, glitchy. The usual IDM/breakcore is meticulously treated - in Proxy the countless glitches meet jazzy basslines and synth sweeps like early morning, Fragments is defined by its short sample taken from Gibson's Virtual Light audio book, Xilence feels like a fine little piece of rumba from the sixties and Returning's just like an ending credit to Alex Proyas' Dark City. Strangely enough you can find completely normal drum'n'bass pieces here like Conspiracy, Drill n Acieed (filled to the brim with lovely 303 lines, that's one of our favourites) and Project 2501, apparently under the influence of Shinseiki Evangelion.
An album strange, daring and experimenting enough from the head of OXO Unlimited. Perfect for those zonerun days.
EVAL: 8,5/10

EMILIE AUTUMN

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EMILIE AUTUMN TOOK THE WORLD BY STORM WITH HER RE-INTERPRETATION OF THE CLASSICAL VIOLIN SOUND. THE ACCLAIMED RESULT IS **VICTORIANDUSTRIAL** AND ITS FANS ARE LEGION. OUR EAGER INTERVIEWERS WERE LUCKY ENOUGH TO GET HER ATTENTION AND ASK HER ABOUT THINGS NUMEROUS AND INTERESTING.

[INTERVIEW: CASE & MELEZ]

You've given up your status of independent musician and signed with Trisol to release Opheliac, your debut album. You've previously argued a lot for your independency, how come you've changed and what reasons did the label bring up to make you change yoru mind? What do they say about your albums that you still offer for download?

EMILIE: Actually, I haven't given anything up at all. What a lot of people don't seem to realize is that Trisol is not only an independent label, they are the *ultimate* indie label in that they truly do embody the indie ethics I've been passionate about from the start. I'm referring of course to areas like artistic freedom, musical non-interference, and glorifying the artist's role in every area, ultimately making the artist the boss of their own career, which is precisely what I've always been fighting for. There is another misconception that I received a great sum of money to work with Trisol, thereby "selling out," etc.

The truth of course is that no money was even exchanged, the deal not being a conventional record deal but rather a licensing deal, one that combines partners and doesn't mean anybody owns anybody else. There is virtually no difference in what I do or the music I make, the only difference is that people can now buy my albums at more outlets in more corners of the globe. I don't think this goes in any way against anything I have ever said or fought for as I retain all the rights to my work and still maintain my own record label, Traitor, as well as my previous releases (because "Opheliac" is not my debut in fact, I've been around for quite some time). As for downloadable albums I've offered in the past, they're still there for download, right where they were four years ago.

For the sake of those readers who just got to know you from your latest EP, could you please make a quick tour of your phases and releases and a brief history with it?

EMILIE: I'll try...I began with a classical violin record when I was 17, then went on to record my first vocal EP, selections from the album that was to become Enchant. Enchant was really my debut as a singer, apart from singing backup for Courtney Love. I was in one of my manic moments of "look at me, I can do all these different styles, and I don't care if you get it or not," and I loved it. That being done I released a few singles in between touring and really lived a bit of life and faced some things I never thought I'd have the face, the result being Opheliac, my current album. I made Opheliac for myself in an attic and I didn't have a clue who would be listening when it was ready, and to be honest, I didn't care. I needed to make it, and so I did, because that's what artists do. That the album has blown up especially in Europe is a shock to me, I appreciate it, but I didn't expect it. That success led me to release an EP from the album featuring live recordings, b-sides, and tons of brilliant remixes by ASP, "Metalocalypse's" Brendon Small, Angelspit, Velvet Acid Christ, Dope Stars Inc., and Spiritual Front. Just after the EP, which was released in January 2007, it occurred to me that I was about to go on tour and hit the stages all over the world primarily as a singer (albeit with a violin and a harpsichord) and that if I wanted to really show what I could do with the fiddle, the two months before the tour were really my only chance to make that happen. So, that is how the current release, the double disc hardcover book set "Laced/Unlaced" came about, half classical, half violindustrial, all violin madness.



How come you've changed from being a fairy to a more aggressive femme fatale? How did your fans react to that?

EMILIE: I think that the longtime fans who have kept track of my artistic development have found that there was in fact no break in anything but rather a gradual evolution from a young girl who was desperately trying to find hope and beauty in this world through music to a young woman who has lived through hell and back and isn't denying it anymore. I'm making music for me, and I'm doing it for my own survival. Opheliac was a life or death project and I'm out for blood. I can't pretend to be any different than I am, and I certainly won't pretend to have lived a different life so that someone can feel warm and fuzzy. Just as the fairy wings were a metaphor for what I was, Opheliac is a metaphor for what I am now. I still have wings, but they are tiny little bloody angel wings fresh from the grave. You don't go in and out of madhouses and come out sounding quite the same. You just don't.

Your Liar/Dead EP features quite a few remixer bands, like ASP, Angelspit, Velvet Acid Christ and Dope Stars Inc. How did you meet up these guys, did you select them yourself?

EMILIE: Most are close friends or label mates, others are rising bands I admired and wanted to showcase, Angelspit for example. They're fantastic and they did a brilliant job. I'm so proud of the work everyone contributed to this project, really.

You've just released Laced/Unlaced, a DCD featuring your violin-only works. Please tell us about how it sprung into being!

EMILIE: As I mentioned earlier it was really a split second decision...I knew that I wanted, at some point, to make this record showing my violinistic development from where I came from in the classical world, to the crazy metal I looked at my schedule and said, ok, I can gather up my archived classical recordings, many unheard ever before, and I can compose and record a second disc of my violindustrial material before I go on the road or not for a very long time, because things are getting very busy very fast and it's now or never.

Of course, I needed to make something very special, a glimpse into this world where this material is created, and where I live. So we went to the Asylum with cameras and shot a hardcover photo book to accompany the CDs filled with shots from inside the Asylum, and sheet music from the album, drawings of leeches, and so on. I wanted people to be able to come inside and experience this material with me, both the old and the new. I think I owe it to the instrument I've spent my life practicing 8-10 hours a day. I'm a singer now, but this is where I came from.

What other instruments did you master besides the violin and are there any more you'd love to?

EMILIE: I play the violin (baroque, modern, and electric), viola, viola da gamba, harpsichord and piano, but I secretly dream of mastering the pennywhistle.

You seem to be fascinated by the Japanese Gothic Lolita type of fashion. How did you first encounter this style and what exactly do you fancy in it?

EMILIE: What I love about Lolita style is that its basically what I was already doing on my own in my own strange way, and I began to see how two completely different trains can end up at the same spot, and that's the thing that fascinated me. What do I mean by this? The first time I ever heard of Lolita fashion in Japan was when I was at a club some years ago in one of my classic baroque-punk outfits of corset with short frilly skirt and flowers

everywhere, and this girl came up to me and asked if I was a Gothic Lolita. When I researched the style, I found it adorable and definitely fascinating, most of all for the reason that the Japanese Loli's in their way were glorifying and adopting and reinventing western historical costume and culture, and that is essentially what I do every day. So it was the fun of seeing how this very interesting culture a world away was so different and yet dressing in the same baroque and victorian styles that I'd been wearing for years. It's all about adopting and reinventing and I'm a fan of all street scenes that do that, Loli, punk, goth, all of it. It's all beautiful and necessary.

Which GL style do you prefer? Frilly & baroque? Elegant aristocrat? Punkish and wild?

EMILIE: I myself make my own clothes and as such usually come up with something that is not either of these three categories, but as I've got every Gothic Lolita Bible, I can definitely say that Frilly Baroque Lolita is my personal fave, mainly because it takes the most bravery to wear it and as it is the most perverse, it requires a great sense of humour to pull it off in public. I feel that all clothes should require a sense of humor or they're not even worth putting on. My closet is presently filled with crinolines and tattered skirts covered in blood, so it definitely requires some humor on the part of both the wearer and the observer.

What's your favourite gothloli brand?

EMILIE: That's difficult...of course I love Baby, The Stars Shine Bright and Angelic Pretty, but H. Naoto is more like the clothes I make, and of course Moi-meme-Moitie rules and not just because Mana is my label mate on Trisol.

Is Gothic Lolita Fashion getting more widely popular in the US or is it still a thing for the anime/J-rock chicks?

EMILIE: It is still very exclusive, I think largely because of the difficulty in obtaining the clothes from overseas, so the girls (and boys) who really take the fashion to the next level usually make it themselves, which I wholeheartedly applaud. I think however that any fashion that is impossible to wear on the job is never going to become anything more than cult fashion in a society where everybody's got to work. And that is precisely why I've gotten myself a fake job as a musician where I can wear anything I want.

On your MySpace page you included "Malice Mizer, Moi Dix Mois, All J-Rock" amongst your influences. Do you plan to incorprate J-rock influences to your music or will you just stick with its fashion aspect?

EMILIE: I never had a plan to incorporate either, I admire the fashion and the music just as I admire Baroque fashion and music, and I think that's where the similarities come in, but my music and dress has been a direct development of my childhood working in costume houses and studying history, and I've been developing it for years. I'm into harpsichords because I'm a music history nerd and a period performance specialist and that's what we play. Malice Mizer is one of my very favorite bands because they've also found the beauty in these dusty old relics and really owned them and brought them to life in this very dark exciting way. I admire them and Moi Dix Mois very much for this, it's original and brilliant and I'm honored to be on the same label with both. I love all J-rock with or without harpsichords though, because it's got amazing energy and freshness, which is something popular music in the Western world hasn't had since the eighties.

As a performer: open air/festival, club gig or the orchestra pit?

EMILIE: Club gig, definitely. Intimate salon would be my ideal, surpassed only by dressing room concerts.

Don't you lack purely orchestral work?

EMILIE: Hell no.

You're mastering your instruments with strong confidence. How much time do you spend practising and is there any challenge which can propel you onwards? Have you been accused from the "professionals" that you're using your talent for the unproper genre?

EMILIE: I don't spend nearly as much time practicing as I used to, because I've paid my dues and done my 10 hours a day not excepting holidays and my fingers pretty well know what they're supposed to do by now. When I practice now, it's to invent new techniques, to develop new acrobatic styles of fingering, or to further the practice of the electric fiddle as a legit rock goddess instrument, a status it does not yet have for the simple reason that most fiddlers turn to the rock scene or playing in a band because they're not terribly good and can't deal with the pressures of being a classical violinist.

So, rock kind of gets the dregs of fiddler pool, in much the same way as violists do, as it's a well known joke/reality that nobody sets out to be a violist, it's something you do when you're not terribly brilliant at the violin. . Sad, but also true as the day is long and a hi diddly ho. I'm a massive violin snob, and I can't stand top see the instrument played badly, but I also know that on










You don’t go in and out of
madhouses and come out
sounding quite the same.
You just don’t.

the other hand that other violin snobs (because we all are) are looking at me and going, "yeah right, look at her, do you honestly think she knows what she's doing?" And that's why I knew that "Laced/Unlaced" was so important. As for "professionals" thinking I'm misusing my supposed talent, I got over their approval years ago and now avoid it like the plague. If you look at the pathetic state of the classical music industry and it's failing profits, you'll see that their approval amounts to nothing less than a kiss of death.

As a partyface: priceless VIP parties, a subtle pub or moshpit & roll?

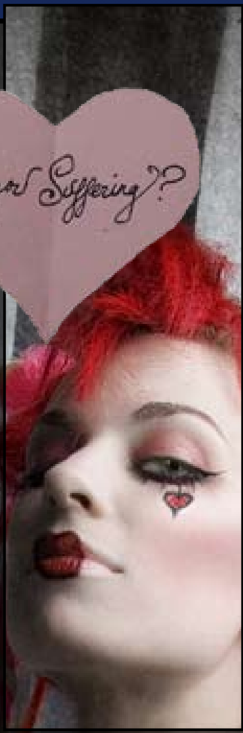
EMILIE: Moshpit all the way. I've done all three varieties and can't say I'm stopping any of them but my particular fondness is for metal shows. That's real energy, and those are some fucking passionate fans. That's a show. That's what I want to see. People charging the stage and tearing their clothes off with no concern for their personal safety or well-being. Fuck VIP, I can have champagne anytime.

What would you do if you weren't allowed to make music? "I would surely die in an instant" is not an option. :)

EMILIE: Well, since you've ruled out my first choice, I would write mystery novels and bake cupcakes in the kitchen of my Devonshire hand-fed guide-leech farm for the blind.

Which bands or performers would you recommend to your fans? Please don't refrain from mentioning contemporary classics!

EMILIE: Ha! You know me and penchant for antiques too well! I'm mad about Dragonforce at the moment, and of course Arch Enemy and Children of Bodom I've loved for a while now and highly recommend to anybody who likes a smack in the face every once in a while. Back in my own industrial genre, you probably already know the Dope Stars Inc. are bloody amazing and definitely on the world domination plan, and of course ASP makes killer music which you can hear a hint of in the insane duet remix they did for me of "Liar." If you don't know these guys, you really should, and also check out Cannibal Corpse and honest-to-god live recordings from the Edwardian music halls, because they're better than chocolate. As for classics, three words and the rest is up to you: Violet. Gordon. Woodhouse.



Gloomy Sunday is a song you're singing during a movie clip. Its original version is Hungarian, straight from 1933. People occasionally mention a suicide spree that's allegedly connected to it - what's sure, though,that its composer, Rezső Seres, ended his life with his own hands. How did you came to know this track, which version was your introduction to it and what does it mean to you so that you're referring to it in your track Art of Suicide?

EMILIE: I first heard the Paul Whiteman version, which I believe was the earliest or second earliest English recording. I was incredibly affected by the song and it's bravery in dealing with difficult subject matter in the way that so many others have been, but also by it's story of banning and the demand that a second ending be written to replace the first one, the second one being rather trite and insultingly silly, wrapping the whole song up as though it were a nitwit's dream rather than a suicide. Whiteman recorded the original version, with suicide ending intact. Later on, other were forced to record the song only with the second ending added on because of the morbid nature of the first one.
When I reference this in "The Art of Suicide," it is in the lyric at the very end which says "life is not like Gloomy Sunday with a second ending when the people are disturbed...". This is followed by "well they should be disturbed because there's a lesson that ought to be learned." I believe that in all suicides there is a lesson that ought to be learned and brushing over it or glamorizing it as the Victorian painters did or making something simple which is in fact very complex is a mistake that continues to this day.

Could you please elaborate a bit about The Asylum, what it consists of and how do you plan to expand it in the future?

EMILIE: Certainly. The Asylum is where I live. There are many branches and wings and I find that where ever I go, I am always still there. The story of the Asylum is too lengthy to be told here in its entirety, but I can summarize that the Asylum is a living, breathing entity, it grows and changes shape along with its inhabitants, and for me, it is the only place I feel safe. It began life as a Insane Asylum for Wayward Victorian Girls, but along the way, the girls revolted and all of the doctors who were torturing and performing medical tests upon them were murdered by their hands. They still live there, as do I, and many of my closest girlfriends and Bloody Crumpets, but we have owned it and made it our haven. The Asylum is about taking back what's yours and turning your prison into your sanctuary. If you want to see what it looks like, you will have to get the "Laced/Unlaced" photo book because it takes you closer than anyone's ever been before.

Where does your energy come from to keep the glowing red mist up gig after gig?

EMILIE: Humor. I see the ridiculous in everything I do, and half of my lyrics are sarcastic and not quite what they seem. While the rest are indeed murderous, there's nothing healthier than to have a full blown cathartic breakdown on stage every night, is there? I think not!

Thank you for sharing your thoughts with us, Emilie, do you have any final messages for The Dose readers?

EMILIE: The pleasure is entirely mine. I'd simply like to advise the dear readers not to drink hydrogen peroxide if they wish not to burn a whole in their esophagus because it truly does ruin one's afternoon.

And the very last one: what do you fill those green tea mochi with? They did look divine indeed!

EMILIE: Oh! With red adzuki bean paste of course! You simply boil the adzukis with water and sugar and there you have it! My cooking obsession is where my true allegiance to Japan lies! Hurrah!








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GÖRAN SANDSTRÖM A.K.A. VEQTOR RUNS NETLABEL/ RECORD LABEL OXO-UNLIMITED WITH NITRO2K01, HAVING A HUGE HIT WITH HIS TRACK VIRUS (CO-PRODUCED BY MOSHISUSHI) BACK IN THE OLD DAYS WHEN MP3.COM WAS STILL UP AND RUNNING. WE TALKED TO HIM ABOUT HIS THOUGHTS ON DRILL AND HIGH FREQUENCIES.

[INTERVIEW: DAMAGE]



After experimenting with lots of genres, you ended up with experimental/IDM. What captured you this much, what's the beauty in glitch and high frequencies?

VEQTOR: The beauty of IDM is its pushing of the limits of what sounds and rhythms we can perceive.. to me it's always been about taking everything one step further, if possible, that is.

That kind of experimenting with sounds is also found in the psy/goa scene, although they're based on the more psychoacoustic and body-related effects. don't you have similar aims?

VEQTOR: Slightly, yes, though mine is roughly to make people wake up rather than to fall in a trance *laughs* I think this is very close to what I feel that a lot of us have been very pacified in our society, like our perception is starving from all the crap that mainstream media feeds us. I want to give people something different but a lot of the time it's just sheer anger or frustration that I'm trying to transfer into my machines.

What are your experiences on being an independent musician?

VEQTOR: It's really hard at times but I think it's probably more rewarding in the end because of the freedom it gives me. Although being on an experimental electronic label would give me freedom, I suspect I'd always have a desire to please my employer.. it is natural, I wish to avoid this, hell, sometimes I even try not to please myself!

And if that is the case, how can you market glitch/IDM more effectively, even to the point of financial satisfaction?

VEQTOR: I think this has never been a goal of mine, though I've always had that that there is something naturally appealing about IDM to many people and that alone will be enough for it to gain its success. Combined with a lot of hard work, of course.

Okay, let's talk about some harsher matters. What are those elementary albums that you wouldn't leave behind in any case and what are you listening to nowadays?

VEQTOR: The usual suspects: Squarepusher's Go Plastic is essential to me and I'm also very found of Aphex Twin's work in general. Lately I've been listening a lot to Venetian Snares, The Flashbulb and especially Wisp's latest work. But my listening habits aren't only confined to IDM, a lot of my records are psytrance, such as Scorb's self-entitled album and not to forget drum 'n' bass such as Photek's Form and Function.

What synths and music softwares do you use and optional is there any optional feature that you'd love to use in music software that they still haven't implemented yet?

VEQTOR: All of my work is heavily based on Reaktor, the modular, programmable software by Native Instruments. It, unlike a lot of the other available music software out there (with exceptions such as cycling 74's max/msp which I find very cryptic) gives me the ability to warp samples and drumloops in ways that previously has been impossible to me. Well, partially at least. But lately some of my work has been done in ReNoise, a modern tracker, it is much more of a painstaking process to do stuff like "timestretching" and granular synthesis in renoise, because you have to do it 100% manually. It really depends on how lazy I feel I guess. A lot of the time I combine the two.

Are there any more obscure softwares that you use?

VEQTOR: I guess I could say that the customized ensembles I use in Reaktor are pretty obscure, since they were programmed or modified by me, thus making them one of a kind.

Please tell us about OXO Unlimited and the artists whom you release!

VEQTOR: Well, we're a very small label, at first I saw it as an opportunity to release the music that some of my closest friends are making, but it's quickly grown from that into something very different. Fredrik Mathtiiaas Rosén has been there from the beginning, he makes really obscure, psychotic breakbeat, drum 'n' bass which could be qualified as IDM. I teamed up with nitro2k01 about a year ago, he's helped out with solving technical issues and we've done a lot of DIY hardware stuff toghether. I should probably mention that he's also a major driving force in the Swedish chip-music scene, being one of the organizer's of the Microdisko Club in Stockholm. I found awt through last.fm and was surprised to find out that I had missed out on the music of such a talented Swedish IDM artist for a very long time. He immediately realized our concept and has an excellent track for our upcoming compilation. Those are what I'd say the key figures in OXO.

So you're releasing tracks via OXO and also iTunes and previously via mp3.com. In your opinion, how did music distribution techniques and attention towards indies change in the past years?

VEQTOR: Well, I think what's really beginning to happen now is that people are beginning to look more seriously at indie labels with since it's spawned artists with huge success such as The White Stripes and Tom Waits. I read in Wired a while ago that if all indie labels would be counted as one it'd be biggest of all the major labels.

Your father's one of the greatest Swedish jazz musicians and your brother's also a very talented jazz guitarist. as a family heritage, did the techniques and concepts of jazz influence you?

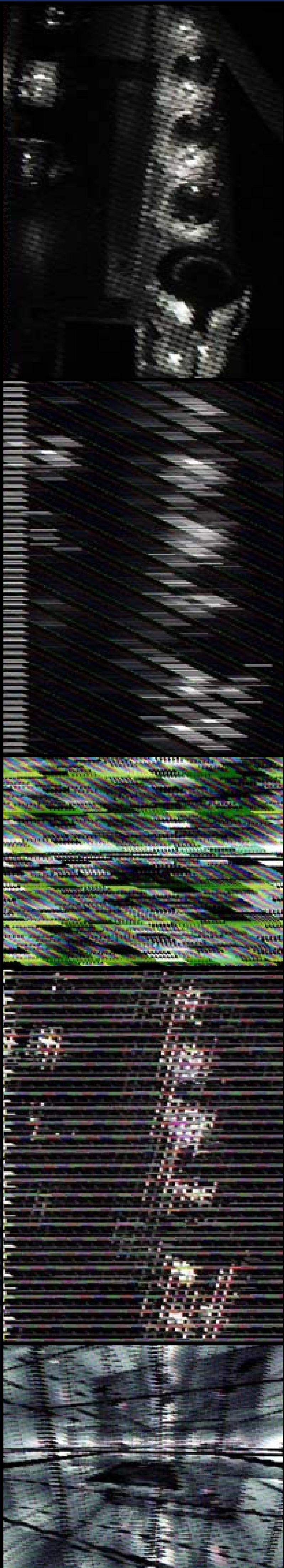
VEQTOR: Well, I think what's influenced me the most is the concept, since a lot of my music is based around live improvisation. Techniquewise I think it's hard to transfer jazz into computers, since you're working with a completely different medium, but I've tried to give myself as much possibilities to vary rythm in real time as possible. I guess in a lot of my tracks you can hear jazz influences, take Proxy for example, it has a quite syncopated bass-synth sound that has something of a conversation with the drums that varies alot throughout the track. Like in jazz music in live constellations would have something of a conversation, repeating and changing each others' phrases...

Have you ever tried to do anything like that live?

VEQTOR: I've tried doing some work, in my home studio with my brother, such as "improvised" we're we experimented with a one-take recording approach, jamming toghether.

Thanks for the interview, is there any final message for the readers?

VEQTOR: Yeah, keep pushing the limits of cultural expression!



UCF: TORONTO CYBERCIDE

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UCF: TORONTO CYBERCIDE is a daring project. Trying to recreate a dystopian future some hundred years after a global network crash with a 70's cop show's gritty atmosphere and all that without a serious budget - it's either a hit-or-miss and honestly, we still can't really decide which one we're really dealing with here.

Written, produced, edited and directed by Laszlo Kovacs (also personifying the villain Farkash), this 29-minute flick takes viewers into 2106 into a "good cop gone bad" scenario, countering it with two Toronto police detectives (one with an arm implant) and a UCF Marshal. After that, cybermurders, gunfights and some brawling ensues. This sounds like a police story all right, along the line of Blade Runner, the Bubblegum Crisis or the Total Recall series, even Robocop.

It's still hard to do anything without money (and if someone, we surely know how things are like that) and the movie greatly suffers from it. No CG, not a piece of eyecandy and with every single object set in our era, it's hard to believe that we're actually seeing a future that's being rebuilt from the state of literal disaster. The acting's weird as well - all scenes have "we are making a movie here" written all over them, giving everyone an air of cautiousness. Fighters do not fight, emotions aren't real and the actors can't really cope with the archetypes. That is the only thing that's painful here - a good piece of acting always elevates a movie and with carefully twisting and turning the story, one could make a good amateur CP production - without serious technological support. (Think La Jetée.)

But then again, we shouldn't evaluate UCF:TC on the grand scale. And, what's more, you'll start having good ideas popping up in the production, right in the middle of the movie (the retrospective part), ones that trigger the "ah-haa" reflex and then you're quite sure that these guys could do much more. One thing they could have done easily is the voice postproduction. It's something sceners are quite aware of since the Vampirefreaks interview of The Birthday Massacre. If you make an interview with someone, don't talk to them near a railway station with a badly amplified mike. If you have a scene with dialogues, delete the background noise, add some mikes or re-record the dialogues and sacrifice some more hours on sound, the result will be infinitesimally better.

The DVD has a semi-professional look and features a director's commentary, a making of feature and a gag reel and also a menu forged by a designer apparently hell-bent on nuclear disaster.

The guys need feedback and they're pretty much aware of their mistakes and UCF's shortcomings, so spare the negative crap and send them some support, contacts, hints, ideas, anything that could lead them to directing a better sequel.

We're curious.

Eval: 4/10


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